

The World of Music
MUSIC TEACHING

in Kindergarten and Primary Grades

By

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LAWRENCE COLLEGE, APPLETON, WISCONSIN

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The World of Music

KINDERGARTEN

SING A SONG

PLAY A TUNE

ELEMENTARY GRADES

LISTEN AND SING

TUNING UP

RHYTHMS AND RIMES

SONGS OF MANY LANDS

BLENDING VOICES

TUNES AND HARMONIES

ALL GRADES

SINGING DAYS

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MUSIC TEACHING IN KINDERGARTEN AND PRIMARY GRADES

Foreword

This manual provides teaching plans and suggestions for the classroom use of the following books of *The World of Music*:

Sing a Song

Rote songs for kindergarten or first grade.

Teaching suggestions, pp. 2-11.

Play a Tune

Piano selections for rhythmic responses and discrimination, phrase sensing, dramatization, and appreciation in kindergarten and primary grades.

Teaching suggestions, pp. 6-8; 10, 11; 27-30; 51, 52; 107, 108.

Listen and Sing

Rote songs for first grade or first and second grades. This book may be placed in the hands of pupils whenever desired.

Teaching suggestions, pp. 14-34.

Tuning Up

Rote songs and reading songs for second or third grade.

Book to be placed in hands of pupils.

Teaching suggestions, pp. 35-96.

Rhythms and Rimes

Rote songs and reading songs for third or fourth grade.

Book in hands of pupils.

Teaching suggestions, pp. 97-132.

Teaching Suggestions for *Sing a Song* and *Play a Tune*

Rote songs for kindergarten, some of which are valuable for the first grade also, are found in *Sing a Song*.

Instrumental pieces for rhythmic responses, dramatization or creative play, appreciation, and perception of mood are found in *Play a Tune*. These can be used effectively not only in the kindergarten but in later grades.

Rote Singing

The musical development of the child begins with singing. It is a simple, natural language in which he may express himself spontaneously. Rote singing is especially valuable in his initial experience, because

1. It trains the ear in cultivating the ability to listen.
2. It trains the voice in fostering tone quality and correct pitch.
3. It trains the memory in supplying a song repertory.

A rote song that has tonal beauty and lyric verse relating to child experience and interest will capture the child's fancy. It will appeal to his innate susceptibility to rhythm and melody, and thus provide a medium for emotional outlet or response.

A feeling for melodic beauty and a sense of balance and symmetry in design begin to take root in these early songs. An understanding of the meaning and spirit of the song, no matter how short or how simple, leads the way to artistic interpretation; for children wish their voices to reflect the mood and beauty of the song they are singing.

It is obvious that a song repertory is essential to successful music reading. No musical rudiments or fundamentals are taught until the child has learned to sing and to interpret many beautiful songs. A child learns to talk and understand the speech of those about him long before he begins the learning of reading; and music is a universal language.

The requirements for good rote songs are

- | | |
|----------------------------------|---|
| 1. Tonal or melodic beauty. | 3. Interesting subjects. |
| 2. Simplicity and limited range. | 4. Lyric verse with appropriate vocabulary. |

Occasionally some songs may express a meaning that is beyond childish experience. At times we show a child a mature artistic picture or read to him some story or poem which because of its sentiment and charm makes an appeal. So there is no harm once in a while in presenting a song of rare beauty the text of which may be a little beyond childish understanding. The child may respond to the melodic loveliness and grace without knowing the reason for the attraction.

General Objective

To give every child an opportunity to develop into a being who loves music and enjoys participating in its expression.

Specific Objectives

1. To foster the love of beauty.
2. To provide an opportunity for self-expression through song-singing.
3. To develop the desire and power to respond to different types of rhythm and mood with a joyous bodily response.
4. To stimulate the desire for self-expression in the creative experience.
5. To cultivate an appreciation of good music through listening to only the best music.

Units of Experience

ACTIVITY ONE · Singing.

ACTIVITY TWO · Rhythmic response.

ACTIVITY THREE · Creative experience.

ACTIVITY FOUR · Music appreciation.

ACTIVITY ONE · SINGING

Objectives. 1. *To provide pleasure through musical experience.*

2. *To develop individual power to sing simple songs rhythmically, and in tune, with a light, floating tone.*

3. *To interpret the mood and spirit of the song.*

4 Music in Kindergarten and Primary Grades

Purpose of the Song

1. Child interest and pleasure in expression.
2. Development of skill in the use of the voice.
3. Opportunity to acquire a song repertory.
4. Social value in a happy group activity.

What Success in Rote Singing Depends upon

1. Careful selection of song material.
2. The teacher, her singing ability and personality.
3. Effective presentation of the songs.

Teaching the Rote Song

1. Select a song related to some actual experience or interest which will fit the specific occasion. Best results are obtained when the teacher memorizes the song and does not use a book.

2. With distinct enunciation the teacher sings the entire song without interruption.

3. Pupils discuss briefly the word content under the guidance of the teacher, who asks questions.

4. When the teacher has repeated the singing of the song, the class may attempt to sing it with her. If some children have difficulty with certain portions of the song, the teacher may sing the song, asking the class to sing after her, phrase by phrase.

5. Sometimes the teacher may increase class interest by neglecting to sing the final word and see if the class can supply it. This necessitates attentive listening. *Example: My Rubber Coat* (p. 47). Let the teacher sing the song with clear diction and stop before the word "sat." If the pupils understand what is expected of them, they will be eager to show that they know what the last word should be and will sing it with emphasis. Any devices which develop habits of careful listening are justifiable.

6. With some songs the teacher may sing the whole song, asking the class to sing the *easiest* phrases. *Example: Swing Song* (p. 57). The class sings "Swing low, swing high," and the teacher sings the rest of the song.

It is well not to delay participation too long, as the attention span of little children is limited, and their interest is likely to wane.

If a group of singing children do not repeat the phrases correctly, it may be due to

- a. Indistinct singing on the part of the teacher.
- b. Singing the phrase too rapidly.
- c. The length of the phrase.
- d. Some outside influence which distracted the attention.

Developing Each Pupil according to His Need

1. Let the teacher discover the singing ability of each child. The following methods may be used :

- a. Observe the children in their different activities. Unconsciously they may sing single tones or even phrases of a song.
- b. Morning greetings may be sung rather than spoken. *Example:*



c. The teacher may suggest games which call for imitations of sounds, such as the *choo* of an engine, the *toot* of a whistle, or the *oo* of the wind.

2. Three types of singers are usually found in the average group :

- a. Those who can sing a melody.
- b. Those who can follow the melody but do not sing accurately (near singers).
- c. Those who seem to be unable to sing even a single tone correctly (non-singers).

3. *Individual singing.* Singing may be conducted in different ways. The natural voice of the child is higher in singing than speaking, and is light and clear. In all work planned for helping "near singers" and "non-singers" the teacher

should use care about the pitch, keeping the range within the octave.



Some suggestions for developing accurate pitch are

- a. Matching single tones, as in bird calls, whistles, bells, flutes.
- b. Greetings ; questions and answers.

This phase of the music activity may be conducted either with small groups or with individual children.

In order that the children in the second group (near singers) and third group

(non-singers) shall not get an idea that they are inferior to the singing group, it is recommended that some songs be selected to be sung by the entire class. These songs from *Sing a Song* are suggested for the development of those pupils who do not hear accurately. The best singers may sing the more elaborate phrases of the song, while the other children sing the simpler tonal groups. The words in brackets indicate that portion of the song which may be used for tone correcting.

The Stars (p. 6) [Twinkle, twinkle]

The Baker (p. 11) [Pies, pies]

What the Turkey Said (p. 20) [Gobble, gobble, gobble]

Animal Crackers (p. 28) [Camels and bears]

The Friendly Clock (p. 29) [Good-night]

Rain (p. 32) [Drop, drop]

Travel (p. 37) [On the train]

Here We Come (p. 45) [Hear our drum]

A Marching Song (p. 46) [Oh, what fun!]

The Balloon Man (p. 50) [Balloons!]

The Ragman (p. 51) [Rags and papers!]

My Swing (p. 55) [Swing high, swing low]

Sailor Boy (p. 61) ["Ship ahoy!"]

ACTIVITY TWO · RHYTHMIC RESPONSE

Objectives. 1. *To provide the child an opportunity to express the feeling which music awakens in him through rhythmic activity.*

2. *To lead the child to interpret the mood and meaning as well as the motion of the music which he hears.*

Development of Rhythm

1. Through spontaneous reaction and interpretation.
2. Through games.
3. Through creative play, or dramatization.

Participation should always be voluntary. Clapping, skipping, galloping, and running are the most natural rhythms for small children. If given sufficient opportunity to respond to the short rhythmic selections found in *Play a Tune*, a child may develop the power to make movements of his body synchronize with the music. Through this type of physical response the most lasting and valuable conceptions of rhythm may be established.

Value of Rhythmic Response

1. Complete freedom of expression is provided through rhythmic activity.
2. Experience is so satisfying that it creates a desire for more.
3. The child needs to decide on responses which are appropriate.
4. The child must make his activity coincide with the movement of the music.
5. The child should estimate the success of his performance.
6. The child may wish to change his type of response and make another attempt.
7. The child while watching his playmates in rhythmic activities grows in discrimination.

Desirable Developments

1. Muscular control.
2. Sympathetic attitude ; exercise of patience.
3. Ability to analyze responses and give helpful suggestions.

Music for Rhythmic Activities

1. It should possess inherent artistic quality.
2. The melodic line should be well defined.
3. The rhythm should be easily perceived.
4. The music should suggest some definite rhythmic activity within the child's experience.
5. The music should be sufficiently varied
 - a. To cultivate quietness.
 - b. To control nervousness.
 - c. To conserve vigor.
 - d. To promote happiness.

Interpretations

Each selection in *Play a Tune* may be used for different interpretations. One selection may stimulate varied impulses which find expression in different ways.

It is important that the children find out *what the music suggests to them* and then *respond with their own reaction*.

Eventually mere rhythmic activity does not satisfy. The child wishes to interpret the mood of the music. Simple games and dramatization result.

Although the selections in *Play a Tune* have been classified according to ideas suggested by groups of children, other groups may think differently, and they should be allowed to express their own reactions.

Rhythm Band

As soon as a little child has developed some muscular control, he experiments with many different things in order to produce sound. As he grows older he becomes more skilled; he manifests delight in the variety of sounds he can make. It is natural, therefore, to make use of this interest in sound when children first come to school.

Instruments which are easy to manipulate, light in weight so as to facilitate handling, and pleasing in sound are appropriate for little children.

Through the percussion instruments, such as rhythm sticks, triangles, jingle sticks, and bells, children may learn

1. To keep time.
2. To follow the music (fast or slow).
3. To develop an interest in all musical instruments.

ACTIVITY THREE · CREATIVE EXPERIENCE

Objective: *To provide the opportunity for a child to express himself freely in any manner whatsoever, according to what the music may suggest to him.*

Types of Creative Experience

There are four types :

1. Re-creation of a known song.
2. Re-creation in rhythmic response.
3. Re-creation in dramatic action.
4. Creation of songs approached through invention of original short tunes.

Creative expression is not confined to inventive activity, either of mind or of hands.

A child singing a beautiful song is creating in the best sense of the word. Or he may listen to music and be creative in proportion to the degree of attention which he gives and the resulting stimulation to his imagination. The child loves to express himself in songs that are a part of his world. Even though

he never creates a melody, he can be creative in re-creating for himself his songs and rhythms.

An effective way to enlarge the musical experience is through the appeal to the imagination, and songs which suggest some form of dramatic action which the children can devise will develop freedom. *Examples: Big Bear (Sing a Song, p. 53), or Elfin Dance (Play a Tune, p. 75).*

Creating the Song

Impression must come before expression. Making melodies is quite different from creating in the graphic arts or writing poetry, for in these arts the child not only can draw on his own experience but in poetry has a knowledge of language. So it is necessary that the child gain some music background through singing many short songs with a well-marked rhythm before he attempts to create songs. His background experience in songs gives a conception of musical form, a melodic pattern in which there is a beginning, a middle, and an end.

Suggested Helps. The poem should come first, at least in the initial experience. It may be an original one, or some child may like a poem he has heard. He may want to sing about it. He may want the teacher to sing about it. In order to get an idea of the rhythm the teacher or the class may

1. Singsong [chant] the first line.
2. Tap the rhythm to give the meter.

A couplet is the simplest and therefore the wisest choice. After a sense of the rhythm is established, the teacher may

1. Sing the first phrase and some child may complete the song.
2. Sing all but the final note, so that the child finishing the song feels the tonality.
3. Sing a question which the child answers.
4. Ask if there is someone in the class who would like to sing the first phrase.
5. Sing both phrases and ask the class to repeat. This experience brings delight to the group.

Most of these melodies may resemble formless musical speech. Although they seem crude, the important thing is the attitude of the child and the effect within the pupil of striving toward significant self-expression.

Pupils cannot be taught to create melodies, but they can be led to have a desire to create them, and occasionally a lovely two-phrase melody is created by a kindergarten child.

ACTIVITY FOUR · MUSIC APPRECIATION

Objective. *To enrich the musical experience and develop a love for the best music.*

Specific Objectives

1. To develop the habit of listening quietly.
2. To develop an ability to contrast moods in different pieces.
3. To develop an ability to respond spontaneously to rhythm.
4. To develop a recognition of instruments used in the rhythm band.
5. To develop a sense of correlation with picture or story.

Suggested Helps

1. Listening to good music, vocal and instrumental, especially to the singing of the group.
2. Discussing contrasts :
 - a. *Time*: fast, slow.
 - b. *Intensity*: loud, soft.
 - c. *Mood*: active, restful.
 - d. *Pitch*: high, low.
3. Recognizing by sound, as well as sight, the instruments in the rhythm band.
4. Dramatization of songs and instrumental pieces.
5. Discussing moods in pictures and deciding on musical selections which typify the same mood.
6. Recognition of musical selections which have been performed more or less frequently. The number depends upon the teacher as well as the group.
7. The piano may be preferable to the phonograph record in the kindergarten, as the personality of the teacher focuses the interest and attention of the child.
8. Suggestions for leading the child to perceive mood in instrumental music :

Mood	Title	Page in <i>Play a Tune</i>
<i>Happy</i>	Jack Be Nimble	69
<i>Restful</i>	Theme, Symphony No. 5	57
<i>Sad</i>	Nocturne	49
<i>Excited</i>	Moslem Swords	73
<i>Graceful</i>	Valse	41
<i>Mysterious</i>	March of the Marionettes	71
<i>Playful</i>	Gigue	67
<i>Dignified</i>	Theme, Sonata Opus 14, No. 2	27

Achievements

In the kindergarten, through the period called "Music Appreciation," the children are led to understand

1. Contrasting rhythms.
2. Imaginative music :
 - a. Descriptive, employing language and dramatization.
 - b. Interpretation, using bodily motion and dramatization.
 - c. Association with pictures.
3. Listening for pure enjoyment of the music.

The Organization of *Listen and Sing*, *Tuning Up*, and *Rhythms and Rimes*

Purpose and Procedures

The books of *The World of Music* are so organized that they will prove successful with any method, plan, or series of devices. The editors have had as their ideal certain major objectives in the development of the books of the series. These are

1. A large, comprehensive, and adequate collection of folk and composed songs in which the music and lyrics are of the highest quality and are characterized by a beauty, variety, and freshness new to school-music textbooks.
2. A careful gradation of these songs, page by page and book by book, in the simplest manner possible. There has been no attempt to select songs on the basis of adaptability to a particular method of teaching.

The purpose of this manual is to provide assistance to all teachers. *Procedure A* (pp. 43-46 for *Tuning Up* and pp. 102-105 for *Rhythms and Rimes*) applies to the page organization of the books with teaching suggestions which have been found successful through years of classroom experience.

In "Approach to Music Reading," *Procedure E*, pp. 56-96, Miss Glenn offers detailed plans of presentation with type lessons which are definite and allow variety in the use of the song material. Many teachers will undoubtedly find this solution of the problem of beginning music reading more helpful than any of the others. This approach has proved to be very successful not only in Kansas City but also in other systems where teachers have had an opportunity to become familiar with this method of presentation.

There are some teachers, however, who are now employing methods which they consider satisfactory and who wish to use *The World of Music* in connection with these methods. Therefore brief outlines of methods which seem to be the most favored ones are given under the titles *Procedure B*, *Procedure C*, and *Procedure D*.

There is no effort to provide elaborate teaching plans, but rather to show the adaptability of *The World of Music* to some methods now in use. It is assumed that any teacher who wishes to follow a method already established will have the details of that method well in mind.

It has not been deemed necessary to provide alternative methods in connection with rote singing and kindergarten or first-grade activities.

A careful examination has been made of a great many courses of music study in cities and states throughout the country. This has revealed the fact that there are wide differences of opinion as to music methodology, particularly in the period when music reading begins and music books are placed in the hands of the pupils. It is impossible to formulate any method that will be satisfactory to all music educators. The editors believe that this unique and new-type manual is the only straightforward solution of the problem of providing the greatest amount of assistance to the greatest number of supervisors and teachers.

This plan of manualization therefore provides :

1. A freedom from method restriction which has enabled the editors to develop better books for pupils' use, with material that has been chosen from the standpoint of its worth as music.

2. A plan for presentation founded on the organization of the song material in the books (*Procedure A*), and a fully developed method in "Approach to Music Reading," *Procedure E*, both of which have been formulated on the basis of years of successful classroom application. These plans, or methods, have not been compromised and weakened by attempts to write into them materials and ideas which might serve to satisfy proponents of other methods.

3. The necessary materials which may supply assistance to teachers and supervisors who have their own established methods and who wish to retain them in using *The World of Music*.

In the belief that teachers do not wish to be burdened with too elaborate teaching plans and outlines, this manual has been made as brief as possible. The more general aspects of music and the philosophy of music teaching have been omitted. Such matters can be treated much more satisfactorily in professional volumes which deal particularly with such subjects. Following is a

Listen and Sing, Tuning Up, and Rhythms and Rimes 13

bibliography of professional books on music education which will be found valuable :

- CROSS, DONZELLA. *Music Stories for Girls and Boys*. Ginn and Company, Boston.
- EARHART, WILL. *The Meaning and Teaching of Music*. M. Witmark and Sons, New York.
- FOREST, ILSE. *The School for the Child from Two to Eight*. Ginn and Company, Boston.
- FOX, LILIAN M., and HOPKINS, L. THOMAS. *Creative School Music*. Silver, Burdett and Company, Newark, New Jersey.
- GEHRKENS, KARL. *Music in the Grade Schools*. C. C. Birchard and Company, Boston.
- GIDDINGS, T. P. *Grade School Music Teaching*. C. H. Congdon, New York.
- HARTMAN, GERTRUDE, and SHUMAKER, ANN. *Creative Expression*. Progressive Education Association, Washington.
- HUBBARD, GEORGE. *Music Teaching in the Elementary Grades*. American Book Company, New York.
- MURSELL, JAMES, and GLENN, MABELLE. *Psychology of School Music*. Silver, Burdett and Company, Newark, New Jersey.
- NORTON, JOHN K., and MARGARET ALLTUCKER. *Foundations of Curriculum Building*. Ginn and Company, Boston.
- THORN, ALICE. *Music for the Young Child*. Charles Scribner's Sons, New York.

A valuable list of articles and papers pertaining to the teaching of elementary-school vocal music may be found in the Books of Proceedings of the Music Educators National Conference. The volumes published in recent years are particularly significant, and can be secured from the office of the national organization at 64 East Jackson Boulevard, Chicago, Illinois.

Important: Which Book for Which Grade?

This is a question which cannot be answered satisfactorily by anyone other than the supervisor or teacher who is acquainted with the pupils who are to use the book. Their previous experience and preparation should determine the selection of the book for which the pupils are ready. In other words, the musical condition of the class and *not the grade* should serve as the basis of judgment.

Opinions differ as to the duration of the purely rote-song period. In some instances this rote experience is limited almost entirely to the first grade, and music reading begins in full force early in the second grade. In other situations music reading is started about mid-year in the second grade. A third group extends the rote period throughout the second grade, and the pupils' first introduction to music reading comes in grade three.

Because of the conditions described above, this manual is organized in sections, each of which is based upon one book of *The World of Music* rather than upon a specific grade.

14 Music in Kindergarten and Primary Grades

For those who wish to begin music reading early in the school experience, *Tuning Up* provides song materials which are appropriate if the book is placed in the hands of the pupils at the beginning of the second grade.

For those who prefer to begin music reading about the middle of the second grade, *Tuning Up* offers a large number of attractive rote songs for the first half of the year.

For those who do not wish to have any music reading until the third grade, *Tuning Up* will be considered as the text for the third grade. Consequently *Rhythms and Rimes* will serve as the fourth-grade book.

A convenient device which indicates the sequence of the books is found on the back binding of each volume in the form of one or more chevrons: $\vee \ \vee\vee \ \vee\vee\vee$

The editors believe that the use of such names as *Tuning Up*, *Rhythms and Rimes*, and so on permits greater convenience in the assignment of books to grades than is the case when books are numbered. With this idea in mind, they recommend that each class be given the book which is best suited to the needs of the pupils rather than some book which is named in an arbitrary assignment.

Teaching Suggestions for *Listen and Sing*

Rote songs for the first grade or for first and second grades.

Accompanying material for rhythmic activities, phrase sensing, dramatization, and music appreciation is supplied in *Play a Tune*.

Each song in *Listen and Sing* can be classified as a repertory song, because it qualifies in tonal beauty, simplicity, voice compass, and lyric verse with subjects relating to child interests.

In the primary grades children differ in their vocal ability. Some do not sing as well as others. Therefore it is desirable to have songs which will develop good tone quality; songs in which children with voice problems may participate and be helped; songs which are to be sung simply for personal enjoyment.

The following list suggests the different ways in which these songs may be used, so that through the experience of singing songs the singers become accurate, the voices are unified, and the tone production of the group develops into a smooth, sustained singing quality.

It is of utmost importance that, from the beginning, children have a background of pure melody. These songs in *Listen and Sing* provide the opportunity

whereby children in their daily experience may absorb impressions of music which not only is simple but also possesses inherent artistic quality.

The following suggestions about the terms used in the classification of the songs may assist the teacher :

Unifying voices: Songs for the group to measure singing ability.

Bel canto: Songs to foster smooth, sustained, pleasing tone quality.

Voice correction: Songs to help inaccurate singers and the less musical child.

Voice improvement: Songs to develop the correct use of the singing voice.

Melodic vocabulary: Songs which provide experience with the more familiar tonal patterns.

Song repertory: Songs which provide the medium for self-expression.

Graphic Digest of Listen and Sing

Organization of song material for the beginning of cultural development and voice development and for acquiring unconsciously a musical vocabulary. All the following are rote songs :

Page	Title	Cultural Development	Use	Measure	Key	Form
9	Clear September [FS]	Unifying voices	Rote	2/4	F	a b c d
10	Fiddle Songs [FS]	Unifying voices	Rote	4/4	G	a b a c
11a	Shake Your Boughs [FS]	Unifying voices	Rote	4/4	E \flat	a b
11b	Hear Me Calling	Voice correction	Rote	2/4	A \flat	a b
12	Round the Pear Tree [FS]	Unifying voices	Rote	2/4	A	a b c d
13	Little Ducky Duddle	Unifying voices	Rote	2/4	F	a b c
15a	Walk in the Woods [FS]	Voice correction	Rote	4/4	A \flat	a b
15b	Wind Song	Bel canto	Rote	4/4	E \flat	a b
16	Turkey and Hen [FS]	Unifying voices	Rote	6/8	E \flat	a b c d e
17	Swinging in the Willow [FS]	Bel canto	Rote	4/4	G	a b c d
18	In the Garden	Bel canto	Rote	3/4	E \flat	a b a c
19	<i>Reproduction</i> : Carnation, Lily, Rose					
20a	Dancing Leaves [FS]	Voice correction	Rote	2/4	A \flat	a b
20b	Jack, Be Nimble	Voice correction	Rote	6/8	E \flat	a b
21	Climbing [FS]	Song repertory	Rote	3/4	A \flat	a b c d
22	My Bunny [FS]	Song repertory	Rote	6/8	A	a b a c
23a	Dimkey Donkey [FS]	Voice correction	Rote	2/4	A \flat	a b
23b	Pony [FS]	Bel canto	Rote	3/4	A	a b
24	Old Jack Frost	Voice improvement	Rote	4/4	E \flat	a b a c
25	Song of Autumn [FS]	Bel canto	Rote	4/4	E	a a b c
26	The Echo	Unifying voices	Rote	6/8	G	a b a a
27a	Froggie [FS]	Voice correction	Rote	4/4	E	a b
27b	The Flag [FS]	Voice correction	Rote	2/4	E \flat	a b
28	My Policeman	Song repertory	Rote	4/4	G	a b c d

Music in Kindergarten and Primary Grades

Page	Title	Cultural Development	Use	Measure	Key	Form
30	Bobby's Nose	Song repertory	Rote	2/4	E \flat	abcde
31	My Pocketbook [FS]	Song repertory	Rote	4/4	A \flat	abcd
32	Halloween (minor) [FS]	Song repertory	Rote	4/4	B \flat	abcd
33	My Gingerbread Man	Song repertory	Rote	4/4	E	abcd
34	Morning and Night [FS]	Unifying voices	Rote	2/4	E	abcd
35	Two Gardens [FS]	Song repertory	Rote	4/4	G	abac
36	Good Morning	Song repertory	Rote	6/8	A	abcd
37	The Wind (minor)	Voice improvement	Rote	4/4	C	abcd
38	<i>Reproduction: Miss Bowles and Her Dog</i>					
39	My Dog [FS]	Song repertory	Rote	2/4	A \flat	abcd
40	Birthday Party [FS]	Song repertory	Rote	3/4	E \flat	abcd
41	The Bullfrog	Song repertory	Rote	4/4	E \flat	abcd
42	Wooden Shoes	Song repertory	Rote	2/4	A \flat	aabca
44	Bunny Bun [FS]	Song repertory	Rote	6/8	A \flat	abac
45	Tinka and Sparrows [FS]	Song repertory	Rote	4/4	F	aabc
46	Mother Dear (minor) [FS]	Bel canto	Rote	2/4	A \flat	abcd
47	Little Turtle [FS]	Song repertory	Rote	3/4	E \flat	abcd
48	Shopping	Bel canto	Rote	3/4	C	abcd
49	Mister Owl	Unifying voices	Rote	4/4	A	abac
50	Sailing	Voice improvement	Rote	3/4	A \flat	abac
51	My Playhouse [FS]	Voice correction	Rote	4/4	E	ab
52	Traffic Lights	Song repertory	Rote	4/4	E	abcd
53	Our Store [FS]	Song repertory	Rote	2/4	B \flat	abcb
54	A Modern Cinderella	Song repertory	Rote	3/4	A \flat	abac
55	<i>Reproduction: A Modern Cinderella</i>					
56	Five Little Drums [FS]	Song repertory	Rote	2/4	F	abcd
57	A Birthday [FS]	Song repertory	Rote	6/8	F	aabc
58	Mister Turkey	Song repertory	Rote	4/4	G	A:abab B:cde
60	Thanksgiving	Song repertory	Rote	4/4	G	A:abac B:d bdc
61	The Fairy [FS]	Song repertory	Rote	3/4	F	aaba
62	Market Day	Song repertory	Rote	6/8	A \flat	abac
64	Shadow Play	Song repertory	Rote	4/4	E	abcd
65	Kites [FS]	Voice correction	Rote	3/4	G	abac
66	Little Pigs [FS]	Song repertory	Rote	6/8	A \flat	abcd
67	The Skaters [FS]	Voice correction	Rote	3/4	B \flat	abab
68	A Little Boy [FS]	Song repertory	Rote	6/8	A \flat	abceda
69	Poor Giraffe	Song repertory	Rote	C	C	abcd
70	Farm Music [FS]	Song repertory	Rote	3/4	A \flat	abcd
71	Dancing Together [FS]	Song repertory	Rote	3/4	F	abcd
72	On a Rainy Day	Voice correction	Rote	4/4	A \flat	abcd
73	Chickadee [FS]	Bel canto	Rote	4/4	A \flat	abac
74	Horseback Riding [FS]	Song repertory	Rote	2/4	E	abcd
75	Little Bird [FS]	Song repertory	Rote	3/4	A	abcd

Suggestions for Listen and Sing

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Page	Title	Cultural Development	Use	Measure	Key	Form
76	A Thousand Stars	Song repertory	Rote	2/4	G	abac
77	Busy Postman [FS]	Bel canto	Rote	4/4	F	abcd
78	Pets	Voice improvement	Rote	4/4	A ^b	abac
79	Shadows [FS]	Melodic vocabulary	Rote	2/4	A	abcd
80	Three Dukes [FS]	Voice correction	Rote	6/8	A ^b	abac
81	Let Us Be Merry [FS]	Song repertory	Rote	C	F	aabc
82	Christmas Time	Song repertory	Rote	2/4	A ^b	A:abab B:cddbb
83	Last Night (minor) [FS]	Voice correction	Rote	4/4	B ^b	ab
84	Christmas Morning	Song repertory	Rote	6/8	A ^b	abcd
85	Light Our Candle (minor) [FS]	Bel canto	Rote	2/4	G	abcd
86	The Toy Shop	Song repertory	Rote	6/8	A	aabc
88	Jolly Little Man	Song repertory	Rote	4/4	A ^b	abcd
90a	Two Blackbirds	Voice correction	Rote	2/4	E ^b	abcd
90b	The Moon	Song repertory	Rote	6/8	E ^b	abcd
92	Snowflakes [FS]	Bel canto	Rote	3/4	G	abac
93	Setting the Table [FS]	Voice improvement	Rote	4/4	A ^b	abcd
94	Song for a Rainy Day [FS]	Song repertory	Rote	4/4	G	abac
95	The Squirrel	Song repertory	Rote	6/8	E ^b	abac
96	The Steam Engine [FS]	Song repertory	Rote	2/4	G	abac
97	Fairy Echoes [FS]	Melodic vocabulary	Rote	3/4	E ^b	abc
98	The Goldfish (minor)	Song repertory	Rote	4/4	C	A:abcd B:efgh
100	The Lion (minor)	Song repertory	Rote	6/8	E	abcd
101	Fun in Winter	Melodic vocabulary	Rote	4/4	E ^b	abac
102	Two Little Valentines	Song repertory	Rote	4/4	G	abcd
103	Traffic Policeman	Song repertory	Rote	4/4	E ^b	abcd
104	Song of the Wind [FS]	Melodic vocabulary	Rote	3/4	B ^b	abac
105	Trading	Song repertory	Rote	4/4	E ^b	abcd
106	<i>Reproduction</i> : Seeing					
107	Seeing [FS]	Melodic vocabulary	Rote	C	A ^b	abcd
108	Big Bear	Song repertory	Rote	3/4	A	abac
109	Coming of Spring	Song repertory	Rote	4/4	F	abcd
110	Pussy Willow [FS]	Song repertory	Rote	4/4	F	abcde
111	Beetles	Melodic vocabulary	Rote	4/4	E	abcd
112	The Clover Field [FS]	Song repertory	Rote	3/4	F	abacd
113	Early Easter Bunny	Song repertory	Rote	2/4	F	A:abcd B:efgh
115	Beautiful Spring	Song repertory	Rote	6/8	B ^b	aabc
116	Fox and Goose [FS]	Song repertory	Rote	3/4	F	abcd
117	Ragman	Song repertory	Rote	6/8	F	abcd
118	Little Bow-Wow and Little Meow	Song repertory	Rote	6/8	F	A:abac B:dddf
120	Jumping Rope	Voice correction	Rote	6/8	A ^b	abca
121	The Farmyard [FS]	Bel canto	Rote	4/4	A	abac

Page	Title	Cultural Development	Use	Measure	Key	Form
122	The Holiday [FS]	Melodic vocabulary	Rote	4/4	A \flat	abcdab
123	<i>Reproduction:</i> The Holiday					
124	The Weather Man [FS]	Unifying voices	Rote	6/8	F	abab
125	Looking Up	Melodic vocabulary	Rote	2/4	E \flat	abcd
126	Robin, Robin [FS]	Song repertory	Rote	C	A	aabcbcd
127	The Fire Engine	Voice improvement	Rote	4/4	A \flat	abcd
128	The Sheep [FS]	Melodic vocabulary	Rote	4/4	D	abcd
129	The Minuet	Song repertory	Rote	3/4	F	abac
130	A Long Time Ago [FS]	Song repertory	Rote	2/4	G	abab
131	Polliwog	Melodic vocabulary	Rote	4/4	F	abcd
132	The Woodpecker	Song repertory	Rote	4/4	A	abac
133	Night and Morning	Song repertory	Rote	6/8	E \flat	abcd
134	A Ride	Voice improvement	Rote	4/4	G	abcd
135	The Sandman [FS]	Song repertory	Rote	3/4	G	abcd
136	Child's Prayer	Song repertory	Rote	C	A \flat	abac
137	Hymn of Thanks	Song repertory	Rote	3/4	G	abcd
138	America	Song repertory	Rote	3/4	G	A:abc B:defg

General Objective

To give every child an opportunity to develop a love for music and to enjoy participation in its expression.

Specific Objectives

1. To develop and foster a love of beauty.
2. To provide song singing as an opportunity for self-expression.
3. To develop the desire and ability to respond spontaneously to different types of rhythm and mood. Instrumental selections are provided in *Play a Tune*.
4. To develop the ability to concentrate on the purely musical aspect of a song.
5. To develop the ability to discover in each song certain phrases which are alike in rhythmic and melodic pattern.
6. To stimulate the desire for self-expression through opportunity to make original melodies.
7. To increase the ability to understand and appreciate music through the listening experience.

Units of Experience

ACTIVITY ONE · Singing the rote song.

ACTIVITY TWO · Rhythmic discrimination.

ACTIVITY THREE · Specific ear training.

ACTIVITY FOUR · Creative music.

ACTIVITY FIVE · Music appreciation.

Teacher's Relation

The teacher is first of all a teacher of children. Therefore in music teaching the first concern is not with the music but with the musical possibilities of the children. Thus the correlation of music with other curriculum subjects becomes important; for if music is to play an important part in the life of the child, it should be woven into the different activities of the child's daily experience. Music can contribute to the different school subjects, just as they can contribute to music through integration.

ACTIVITY ONE · THE ROTE SONG

Objective. *To develop individual ability to sing simple songs, rhythmically and in tune, with a light, floating tone.*

The rote song is learned entirely through listening and imitation, and it is the only type of song material used in the first grade. It is essential that the teacher be thoroughly familiar with the melody, rhythm, and words, so that she may teach the song entirely without the use of a book.

Suggestions for the First Lesson

In order that the first music lesson may be successful, the teacher should make careful preparation for it. Even though children may have had kindergarten experience, much can be forgotten in a three months' vacation, and under average conditions the teacher has little knowledge of the musical condition of her class.

Let her select three short, easy, and happy songs and learn them thoroughly so that she can sing them from memory with an enthusiasm that is contagious. *Clear September* (p. 9), *Fiddle Songs* (p. 10), and *The Echo* (p. 26) are ex-

cellent for this, as they are easy, within a compass of six notes, varied in interest, and have phrases or tonal groups which are easy to imitate. If the teacher will sing any one of these songs through with clear tone and diction, some children will attempt to sing with her when the song is repeated. If the children discover in the very first session that the music lesson has something which interests them and gives pleasure, they will enter into it with all the enthusiasm they possess. At no time must the lesson drag; things must be kept moving, and this cannot be accomplished unless the teacher knows thoroughly beforehand what she is going to do. Such a beginning will enable her to discover soon the singing ability of the pupils.

Classification of Children as to Singing Ability. Children should be grouped according to their ability to sing.

The teacher selects for the first singing experience songs with tonal groups which good singers can imitate after hearing once or possibly twice. The following grouping may result:

Group 1. The best singers at the beginning of the term are those who can imitate correctly on the first trial "Whoo-oo, whoo-oo" from *The Echo* (p. 26) in *Listen and Sing*. These pupils will then occupy the rear seats during the singing period, and may be designated as *Canaries* or by any other name of similar significance.

Group 2. This group (*Robins*) is made up of pupils who can match single tones but have difficulty with whole phrases. These pupils are assigned to seats directly in front of Group 1.

Group 3. This group (*Bluebirds*) is made up of pupils who cannot match any tones at the beginning of the term. They occupy the front seats.

There are two reasons for this seating arrangement:

1. The child in the front seat is able to hear more accurately the tone of those behind him, and will catch more easily the tone of a child's voice than of an adult voice.

2. The teacher will necessarily give more individual attention to him, and for that reason she will want him close to the front of the room, the location from which she conducts a large part of her music lesson.

The pupils in *each* group should be given equal praise for their efforts.

The Child Voice. The vocal organs of a child are small and delicate; any forcing of this sensitive mechanism causes a strain which may be injurious. Small, delicate instruments produce high, light tones. Consequently the child can produce high tones with perfect ease while breathing naturally. To produce good tone it is necessary:

1. To have a room in which the air is fresh.
2. To have the songs pitched correctly.
3. To learn to sing smoothly.
4. To learn to breathe properly.

Smooth Tone. Smooth tone comes from sustained tone. Physiologically, smooth tone is produced by proper breathing. In such devices as these the children are directed to hold the last tone until the teacher says "Stop."



Even though a new breath needs to be taken, there should be no direction by the teacher to *take a deep breath*. Let all breathing be a natural action, and sustained tones will be effective in developing both muscles and a smooth singing tone.

Another suggestion for acquiring a smooth tone is to hold one tone steadily and then go smoothly to another one. Great care should be exercised *not* to *slide* from one tone to the next (glissando).

A third suggestion is to hold the final tone of a phrase. Slow, simple songs are valuable in helping each child to sing each phrase with a smooth, steady tone in one breath.

Phrasing. Singers of all ages are prone to cut short the last tone of a phrase. To correct this the teacher may raise her hand as a signal that pupils are to hold the final tone of a phrase as long as her hand remains still. When she moves it, they may catch a new breath and begin the next phrase instantly. Correct phrasing habits ought to be formed at the beginning.

Expression. This generally means variety in dynamics. The dynamic scope of a child's voice is limited.

The voice is of more consequence than the song; so in presenting songs to little children care should be exercised that too much is not expected in force or volume.

Suggested Helps for Securing Correct Tone

The child's posture should be easy. Therefore children should sit in a relaxed position, with backs erect but not stiff. If children are *spine-conscious* they do not have undesirable high, stiff chests.

1. To conserve the natural quality of the child's voice the proper pitch should be given for every singing activity. High, clear tones are not developed when songs are pitched too low.

2. The inaccurate singer can be taught to use his singing voice by appealing to his imagination. Suggest to the children that they picture their tones as floating balloons, snowflakes, or soap bubbles.

3. Lead pupils to sing beautifully, not merely by imitation of the teacher but also by an understanding of the words and a desire to express their spirit. Let them feel that their singing voices must reflect the beauty of the words.

4. If the singing is sustained, most of the inaccurate singers can *hear* that their tones do not match and so will attempt to "move their voices up" to the tone sung by Group 1.

5. If the teacher uses a relaxed swing of the hand in place of an angular beat in leading the class, it has a desirable effect on the tone.

6. The tempo of the song is usually that of the words when they are spoken. In all singing the phrase is the unit of thought.

7. If a piano is available, a soft and well-played accompaniment will add to the enjoyment of the song. *It should not be used during the teaching of the song.*

Teaching the Rote Song

Create an atmosphere for the song. If possible, teach it when it has a definite relation to some live situation, to some other classroom activity, or to an occasion which has particular interest for the children.

The teacher may prepare the way by singing several songs to the class a few days in advance.

Illustrative Lesson. TEACHER. Yesterday I sang three songs for you. One song was about a rabbit (p. 22), one was about a policeman (p. 28), and the other was about a pony (p. 23). Would you like to learn to sing one of these songs today? [This approach develops an interest in the performance.]

FIRST CHILD. I'd like to learn the one about the pony.

TEACHER. Let's listen to the song about the pony again. [The teacher sings with a light, expressive tone and clear diction, so that the class may understand the words immediately. If she is enthusiastic, spontaneous, and intelligent in her singing, she can make the song so attractive that all the children will want to learn to sing it.]

The teacher now sings the first phrase (line) while the class listens.

Then she asks one of the best singers (the *Canary* group) to sing it. She asks others from this group to sing the phrase individually. Then the entire group sings the first phrase in chorus. The other groups listen.

TEACHER. Robins, you have listened nicely, so I think it is your turn. [Children in this group are called upon individually to repeat the phrase after the teacher, but this second group does not sing the phrase in chorus until they have had opportunity for much individual singing.]

TEACHER. What boy or girl in these front seats would like to sing this phrase after me? [Many are given an opportunity.]

The teacher now sings the second phrase: "Come, gallop across the meadow to me."

First the teacher asks several *Canaries* to repeat the second phrase after her, then several *Robins* and *Bluebirds*. Before she sings the remainder of the song, she gives the *Canary* choir an opportunity to sing the first half of the song in chorus.

The teacher now sings: "Pony, pony, where shall we go? We never will tell, and no one will know." Some child will discover that the tune to the words they do not know is the same as the tune they have already learned. So she leads them to discover that as the tunes are alike it is a simple matter to learn the new part of the song. She allows an opportunity for volunteers to sing the second verse after her.

At the close of the period the *Canary* choir sings the entire song in chorus. On succeeding days individuals in the *Robin* and *Bluebird* groups are given opportunities to imitate the teacher, while the *Canary* group or an individual *Canary* may sing different phrases of the song.

Individual singing in the first and second grades makes for clearer chorus work in the third grade. If there is much individual attention given to every first-grade and second-grade child, there is seldom an out-of-tune voice in the third and succeeding grades.

To Develop the Less Musical Child

Many children cannot sing because they have not learned to listen accurately. Cases of *absolute monotones* are very rare. With those children who have not learned to listen consciously, the most successful results can be obtained through individual help. This should occupy a reasonable portion of every singing period in the first half of the first grade.

Suggestions. 1. Use for imitation *calls* or *phrases* chanted on one high tone ; then those that involve octaves, starting on a high pitch. If the child cannot match the teacher's tone, let him sing any tone he can and let the teacher match his tone.

Some children use only high tones ; others will sing only low tones ; and often it is possible to get good results from working up or down from the child's tone.

2. Games of "Boat" and "Train" are helpful. Tone-plays benefit the musical as well as the unmusical child. The child must match the *choo-choo* of the teacher if he wants to ride on the train, or the *too-too* for a boat ride.

3. A child with a clear, sweet, high voice may act as teacher to a pupil with a less musical voice, or the first choir (*Canaries*) may keep a call sounding with a light tone while the less musical child tries to make his voice match their tone.

4. A conversation may be carried on between the teacher and pupil in a singing tone. *Example* :

TEACHER [*singing on high pitch*]. Have you seen my dog?

PUPIL [*trying for same pitch*]. Yes, I saw him run away.

5. Raising his hand as high as he can reach often helps the pupil to lift his voice. It gives the child a mental concept of something *high*. Or the child may raise both hands over the head and stand on tiptoe. Sometimes the teacher may use the blackboard, asking the child to move his voice up as the teacher makes the line with chalk.

6. Suggestions for tone games, and examples for imitation :

Up We Go	<i>do-mi-so</i>
Blow, Wind, Blow	<i>do-do-do</i> (high <i>do</i>)
Who are you?	<i>so-do-mi</i>
Hello	Octave: high <i>do</i> , low <i>do</i>
Throw the ball	<i>so-so-do</i>
Playing train with <i>too-too-too</i>	<i>do-do-do</i>
Playing wind with <i>oo-oo</i>	<i>do-so</i>
Playing cuckoo clock with <i>cuck-oo</i>	<i>so-mi</i>
Little Boy Blue	<i>so-so-so-do</i>
Little Jack Horner	<i>so-so-so-do-do</i>
Playing drum with <i>rub-a-dub-dub</i>	<i>do-do-do-so</i>

All corrective work given to the inaccurate singers should be short, attractive, and presented in the spirit of play. This spirit of play does not exclude seriousness, concentration, application, or any other of the basic qualities which are among the educational ideals. But it is highly essential that the

unmusical singer should gain the satisfaction and pleasure of success as frequently as possible.

These tone games and examples for imitation are merely suggestions. The teacher may use any interval desired, remembering that at first it is more difficult for some children to sing the smaller intervals than the larger ones.

Songs for Developing the Less Musical Child

Certain songs are particularly well suited for developing singing ability in the children who cannot match the teacher's tone at the beginning of the first school year.

In these songs the first choir (*Canaries*) may sing the entire song, while the *Robins* and *Bluebirds* are asked to sing the parts as indicated below by the words in italics. In every rote song presented there should be a phrase or an interval which each *Bluebird* is given an opportunity to sing.

Hear Me Calling (p. 11). [*Do-ra.*] Song suitable for September.

The Echo (p. 26). [*Whoo-oo, whoo-oo, whoo-oo!*] Song suitable for September.

The Fire Engine (p. 127). [*Too! too! too!*] Song suitable for September.

A Ride (p. 134). [*Toot, toot, toot! Honk, honk, honk! Whir, whir, whir!*] Song suitable for September.

Old Jack Frost (p. 24). [*Hoo-oo-oo. Oh, oh, oh!*] Song suitable for October.

Wind Song (p. 15). [*Hoo! hoo! hoo! hoo!*] Song suitable for November.

The Wind (p. 37). [*Hoo-oo-oo!*] Song suitable for November.

Morning and Night (p. 34). [*Up I jump.*] Suitable for any season.

Wooden Shoes (p. 42). [*Click, clack, click, clack! Tap, tap, tap, tap!*] Suitable for any season.

Mister Owl (p. 49). [*Too-who, too-who!*] Suitable for any season.

Market Day in Town (p. 62). [*Galloping up, galloping down.*] This song may be used after several other songs have been developed.

Fairy Voices (p. 97). [*Sound of his horn.*] Suitable for any season.

Swinging in the Willow (p. 17). [*High and low, to and fro. When I'm high in the sky.*] Suitable for spring.

Sailing (p. 50). [*Way up high.*] Suitable for any season.

The Steam Engine (p. 96). [*Choo, choo, choo!*] Suitable for any season.

Ragman (p. 117). [*Bottles and rags.*] Suitable for any season.

Number of Rote Songs to be Taught Each Month

The number of rote songs to be taught each month can be determined only by the teacher who is acquainted with the class. In the average first grade

three and sometimes four short songs can be introduced each week. Several songs should be in the process of development at all times.

The editors of *The World of Music* recommend that the songs listed under the heading "Songs for developing the less musical child" be taught in the first part of the year. For the teacher who desires a definite division of song material it is suggested that she choose her songs each month from the following specified pages of *Listen and Sing*. However, fitting the song material into other activities of the classroom is much more desirable than following a prescribed order of songs.

September. Pages 9-23, omitting *Dancing Leaves* (p. 20) until October and *Wind Song* (p. 18) until November.

October. Pages 24-40, omitting *Two Gardens* (p. 35) and *Good Morning* (p. 36) until spring, and *The Wind* (p. 37) until November. *Clover Field* (p. 112) may fit into an autumn project.

November. Pages 40-60, omitting *Tinka and the Sparrows* (p. 45) and *My Playhouse* (p. 51) until May. *Hymn of Thanks* (p. 137) is a good Thanksgiving song.

December. Christmas songs (pp. 81-89).

January. Pages 61-80, omitting *Kites* (p. 65) and *Little Bird* (p. 75) until April.

February. Pages 90-102.

March. Pages 103-114, omitting *Seeing* (p. 107) until May.

April. Pages 115-127, omitting *Holiday* (p. 112) until June. *Kites* (p. 65) and *Little Bird* (p. 75).

May and June. Pages 128-138, *Two Gardens* (p. 35), *Good Morning* (p. 36), *Tinka and the Sparrows* (p. 45), and *My Playhouse* (p. 51).

Important Suggestions

1. For every song the basic tone of the key (the tonic) should be taken from the pitch pipe. This ensures the use of the light head tone.

2. Classes are prone to drag their songs, and they should be trained early to follow the tempo suggested.

3. Through the development of individual power the standard of class efficiency can best be measured and sustained. Every pupil should be encouraged and led to feel that it is a privilege to sing alone.

4. A carefully planned lesson helps to put emphasis on essentials and ensures continuity and correlation. Teachers will find that preparation of songs with particular attention to mood, phrasing, interpretation, diction, and tempo increases the satisfaction and pleasure not only of the class but also of themselves.

Some teachers fail to realize that lack of preparation for *each* lesson affects the success of the class activity. If the pupils discover that whenever any problem arises the teacher can suggest a solution without hesitation, their confidence in her will be firmly established, and such co-operation between teacher and class will guarantee the best results.

To waste time in the music lesson means to lose the interest of the class. To lose the interest means to retard advancement. Thus it is evident that *preparation* is necessary for satisfactory *presentation*, and both are essential to *progress*.

ACTIVITY TWO · RHYTHMIC DISCRIMINATION (*Play a Tune*)

Objective. *To develop the desire and power to respond to different types of rhythm and mood with a joyous bodily response.*

Development of Rhythmic Consciousness

Rhythm is a fundamental element in all music. The child should be taught how to listen to well-accented music. He should be led to express his feelings in his own way. The development of rhythmic consciousness is the aim of the following activities :

1. Listening to and singing songs with well-marked rhythm.
2. Responding freely to rhythmic activities and singing games.
3. Responding with bodily movements, developing original reactions to instrumental music.
4. Following directions for marching, skipping, or running, after much experience in free rhythmic expression.

Music

Play a Tune presents music of BACH, HANDEL, GLUCK, CORELLI, BEETHOVEN, SCHUBERT, BRAHMS, SCHUMANN, GRIEG, and other great composers, together with many folk tunes. These excerpts of eight or sixteen measures express a mood that is easily caught by the young child.

There is music that runs and other music that marches in dignified fashion. There is skipping music and galloping music, music that sways, and music that sends fairies walking on tiptoe.

The Presentation. Allow small children to be alone with the music before reacting to its suggestion. This may be accomplished by having them close their eyes, so that the reactions of their neighbors will not confuse their own impressions.

In a remarkably short time a majority of the children will be expressing with their arms the mood and swing of the music. Their faces will express the pleasure they derive from sensing mood through rhythm.

Characteristics of a Good Environment

Children must be brought into rhythmic accord by their *large* muscles if they are to be caught by the charm of the music. They must not be cramped or inhibited in any way. Therefore the beginning of rhythmic experience is greatly handicapped unless there is a large room available.

Physical freedom is important, and children who can have their rhythmic experience in an open space not crowded with furniture are indeed fortunate. This cannot always be arranged ; but in some situations it is possible to use the open halls in the school for such activities, and whenever the teacher can secure a place where the conditions are satisfactory she will find that the rhythmic experience becomes natural, spontaneous, and vital in a brief time.

The Teacher

The child is of paramount importance, rather than the subject or the teacher. Knowing how to guide and stimulate without getting in the way is an art which the successful teacher must acquire.

The teacher should learn to manage herself so that her pupils are not coerced into accepting her thinking, but are allowed to rely upon their own initiative. In rhythmic experience initiative comes into being of its own accord, naturally ; for small children have restless feet and intense desire for investigation. In the rhythmic experience children become natural, and through rhythm they learn to know themselves. In response to rhythm they can use their bodies as musical instruments, the rhythm appealing to their entire system.

When to Respond

The child is not asked to react to the music (respond to the rhythm) until he has listened carefully. It cannot be emphasized too strongly that at no time should his reaction be dictated to him. A child cannot be expected to develop in discrimination or musical judgment if the teacher gives him no opportunity to judge. Any teacher who says "I am going to play a skip and all who wish to skip may do so" misses a very important point. The wise teacher will say : "Close your eyes and listen to the music. Does it make you feel like skipping, running, or marching?"

Immediately the child is listening intently, thinking carefully, and concentrating. Sometimes the teacher may inject such questions as "Who is having the most fun galloping to the music? Can you choose someone who will make a good captain of our marching band?" while the class watches a small group on the floor. Their answers will show that discriminating judgment is growing.

The Results

It is not in the first few weeks of rhythmic experience that most children feel the pleasure of perfect synchronization of rhythm and bodily movement. Each child must develop *in his own time*, for the ability to *feel* and *respond* to rhythm is as varied as the ability to carry a tune.

If it takes much experience to bring a child into perfect rhythmic accord with the music, the teacher must allow time for this extensive bodily participation, no matter how anxious she may be to hurry on to other phases of activity; for being in perfect rhythmic accord is essential to all later development. The best results are obtained when, at some time in each day of the child's first year in school, each pupil is given an opportunity to respond to a skip, a gallop, and a run. *Play a Tune* has a list of skips, gallops, runs, walks, marches, and sways in the Classified Contents on page 4. These are recommended for use in the first grade.

Experiments in primary classes for more than two years were carried on with the pieces in *Play a Tune*, and no selection has been included without actual testing in the classroom. Some selections are suitable for first experience; others should be used later. There follows a list of selections which always have brought an instantaneous and universal response from children who have had no previous rhythmic experience. Therefore these pieces are recommended for beginning the development of rhythmic responses.

Skips and Gallops

Gigue	CORELLI (p. 7)
Queen of the Peris	AUBERT (p. 8)
Hunting Song	SCHUMANN (p. 9)
New-Mown Hay	ENGLISH FOLK TUNE (p. 10)
I'll Tend My Sheep	FRENCH FOLK TUNE (p. 10)
Dancing Sunbeams	LEAVITT (p. 12)
Bagatelle No. 5	BEETHOVEN (p. 16)
Sicilienne, Opus 68, No. 11	SCHUMANN (p. 15)
Siciliana from Violin Sonata, Opus 10, No. 5	WEBER (p. 13)

Runs

Scherzino, Opus 18, No. 2	MOSZKOWSKI (p. 18)
Adagio	CORELLI (p. 19)
Song of the Shepherdess	WEBER (p. 20)
Scherzo, Opus 16, No. 2	MENDELSSOHN (p. 21)
Rondo, Viennese Sonata	MOZART (p. 22)
La Roxelane	HAYDN (p. 23)
Momento Capriccioso, Opus 12	WEBER (p. 24)

The items listed as walks, marches, and sways should be introduced after the children have "found themselves" in skips, gallops, and runs, which are the most natural child rhythms.

Marches

March from "The Queen of Sheba"	GOUNOD (p. 31)
March from "Lenore"	RAFF (p. 32)
Forward March	ITALIAN FOLK TUNE (p. 33)
Cavalry March	FINNISH FOLK TUNE (p. 36)

The Brahms *Waltz* and the Schubert *Waltz* on page 40 of *Play a Tune* are excellent for first experience in swaying.

ACTIVITY THREE · SPECIFIC EAR TRAINING (*Listen and Sing*)

This is not introduced until the second half of the year.

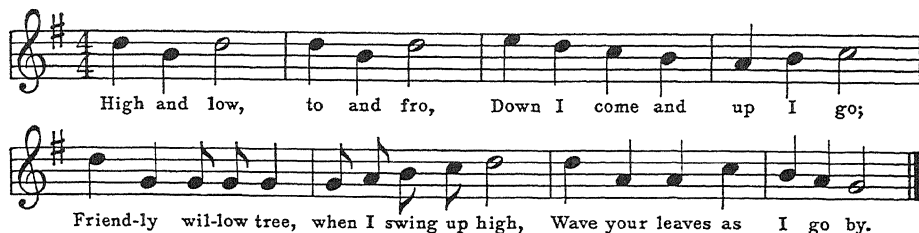
Objective 1. *To develop the ability to sing familiar songs with neutral syllables.* In music education purposeful and intelligent listening must be developed very definitely, for beautiful performance, as well as creative expression, depends upon concepts gained *through the ear*.

Real listening not only develops an appreciation of the performance of others but shapes and sets the standard of one's own performance. Although different media may be used for ear training, such as sounds in nature, string instruments, or the human voice, most of the material for ear training is selected from known songs, and is based on simple but complete phrases.

Suggested Helps

1. The class sings some song which was learned in the early part of the year, such as *Swinging in the Willow* (*Listen and Sing*, p. 17) or any other song which was taught in the fall.

SWINGING IN THE WILLOW



TEACHER. Let us play a new game today. How many of you sometimes play on the piano at home? Maybe some of you have toy pianos. Let's call our desks little pianos and play the song *Swinging in the Willow* on them.

The teacher then plays the rhythm of *Swinging in the Willow* on the desk, singing the melody with *loo* or some other neutral syllable. Then she may ask, "What does the piano sing?"

Some children may suggest *tum-tum-tum*, just as a violin might say *fi-fi-fi*. Use any suggestions that are suitable.

The teacher now suggests that each child may choose any instrument which he wishes and pretend to play the song *Swinging in the Willow* on it.

Playing this game a few times develops a freedom in singing the familiar song with a neutral syllable—*loo*, *fi*, or any other suggested by the children.

Objective 2. To develop ability to recognize phrases of familiar songs when sung with a neutral syllable.

Suggested Helps

1. After the class has sung a familiar song with the words, the teacher sings the song with *loo*, one phrase at a time and in order. The pupils answer her, singing the words of the phrase. A child can fix his attention on a long tone better than on a short one; so in all ear training it is well to hold the last tone.

2. The teacher may sing a phrase of a familiar song (the children not singing it first) and discover whether the class can name the song.

Objective 3. To develop the ability to recognize phrases that are identical.

Suggested Helps

1. Assign to each row of children a different phrase of a familiar song. Ask one child to act as the judge and tell *which rows* sang the *same* tune and *which rows* sang tunes which were *very similar*.

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2. Ask four children to stand before the class, each child to sing one phrase of a four-phrase song with *loo*. Let a fifth child tell which phrases sounded alike, specifying them either by the names of the singers or by numbers. Examples of songs which may be used :

Bunny Bun (p. 44)

Mister Owl (p. 49)

The Squirrel (p. 95)

3. The teacher may tap the rhythm of a familiar song and discover whether the class can name it.

ACTIVITY FOUR · CREATIVE MUSIC

Objective. To create the desire for making original tunes.

Suggestions

Appreciation of the creative efforts of others is greatly enhanced by attempting to create something ourselves. Creative expression in this grade is not limited to making a new song or a new verse to an old song. It may be a rhythmic interpretation of some song or instrumental selection, or it may be a mood background for certain music.

Learning to express ideas in original melodies may be an individual or group activity.

Some Necessary Things

1. Establish an atmosphere which will induce creative impulse and effort.
2. The child should have a musical background acquired through experience in song, rhythm, and listening to music.
3. Development of self-confidence, imagination, and an ability for expression.
4. Appreciation of the efforts of others.

Helps for Procedure

Let the children sing to each other and to the teacher about something they have noticed on the way to school. For example :

"Pretty leaves are falling."

"Boys were playing ball."

"I saw some hungry squirrels."

Music conversation between two children may be encouraged. Let one sing a question and the other reply. For example: "Did you see the children?" "Yes, I saw them playing tag."

3. Give children a familiar rime and let them create a melody for it. Be sure it is not a rime already used in one of their songs. If the rime makes an appeal, they will make serious attempts to sing it; and whether the melody is good or indifferent, every child should be commended for his effort.

Comment. If an attractive melody comes from any of these efforts, the teacher may notate it in a book and occasionally ask the class to sing "Polly's" or "Bobby's" song. This reminder of what the children have done will stimulate new interest.

ACTIVITY FIVE · MUSIC APPRECIATION

Objectives. 1. *To become acquainted with and respond to fine instrumental music.*

2. *Through attentive listening, to grow in an appreciation and love for the best music.*

Suggested Helps

1. After they have had experience with a large number of rote songs, inform the class that the part of the song which they sing is called the *melody*.

2. Select songs which contrast in mood. Sing the melody with *loo* or any neutral syllable and lead the class to distinguish between happy, quiet, playful, sad, thoughtful, and animated. If a perception of *major* and *minor* mode develops, it may add to the interest; but it is not essential at this time.

3. Rhythmic response as developed in Activity Two (see page 27) contributes definitely to any genuine appreciation. The rhythmic experiences of different kinds, such as skips or runs, develop a sensitiveness to the fundamental contribution of rhythm to music just as much as singing rote songs develops a melodic sense.

4. Through the singing and rhythmic experiences, habits of listening are established. Therefore instrumental selections on either the piano or the phonograph may now be presented. This will involve a discovery of both rhythm and melody in unfamiliar music. When records are used, some understanding of instruments may be necessary; but unless questions are asked it is advisable to postpone any instrumental discussion until a later grade.

5. The rhythm orchestra may be used to develop attentive listening in an effective manner. Pleasure in participation is essential to the development of the child's feeling for music.

If each child has a chance to play each instrument, there will be an opportunity for growth in discrimination.

The instruments may be used with songs, piano selections, or phonograph records. But if the music comes first and then the children decide on the appropriate instruments and where they should be played, they are developing a genuine conception of the interpretation of the music; for they are carrying out their own ideas.

All instrumental music for this type of reaction should have a strongly marked rhythm.

In Conclusion

It is recommended that the children hear as many vocal and instrumental pieces as possible in this grade. In this way rote songs and selections for rhythmic expression can promote genuine music appreciation.

Teaching Suggestions for *Tuning Up*

Rote songs and reading songs for second or third grade.

Important

The objectives, attainments, and musical experience of rote singing, which form an integral part of *Procedure A*, are also important in the procedures which follow. Therefore it will not be necessary to repeat them.

General Objectives

1. To provide for each child an experience which will develop a love for music.
2. To provide an opportunity for the expression of enthusiasm for music which will inspire individual responses, either rhythmic, with physical action, or listening quietly but all the while comprehending and interpreting the musical message.

Specific Objectives

1. To continue the development of the child's voice through singing and to extend and enrich his song repertory.
2. To develop the ability of the less musical child to use his singing voice.
3. To develop a sensitiveness to form and design in rhythm through experience in phrasing, meter sensing, and interpretation of rhythmic patterns.
4. To develop the ability to sing simple songs through reading the music page.
5. To stimulate a desire for creative expression through the creation of original melodies.
6. To increase the understanding of music through listening to varied selections, both vocal and instrumental.


Attainments

1. Increased enjoyment of co-operative effort.
2. Establishing standards of individual as well as group performance.
3. Increased desire to respond to rhythm and mood in music.
4. Growth in music appreciation.

The organization of *Tuning Up*, page by page, is given in the Graphic Digest which follows.

Graphic Digest for Tuning Up

Organization of song material for cultural growth, voice development, and music reading.

Page	Title	Cultural Development	Use	Measure	Melody	Form
2	<i>Reproduction</i> : "The Torn Hat," Thomas Sully					
5-7	Classified Contents					
8	<i>Original Illustration</i> , Maud and Miska Petersham					
9	Catch Me [FS]	Unifying voices	Rote	2/4	A	abba
10	Fairy Songs	Song repertory	Rote	4/4	A♭	abcd
11	The Echo [FS]	Voice correction	Rote	3/4	F	abab
12	Autumn Leaves	Bel canto	Rote	4/4	A	abac
13	Neighborhood Parade	Song repertory	Rote	4/4	E♭	abca
14	Tommy Tootles [FS]	Song repertory	Rote	3/4	E♭	abcde
15	Fairy Fiddles	Melodic vocabulary	Rote	6/8	E♭	abab
16	Kind Kangaroo	Song repertory	Rote	3/4	E♭	abcd
17	Playmates [FS]	Song repertory	Rote	2/4	G	abab
18	Boy with a Rabbit	Song repertory	Rote	6/8	C	abac
19	<i>Reproduction</i> : "Boy with Rabbit," Sir Henry Raeburn					
20	Slumber Song	Bel canto	Rote	4/4	A♭	abcb
21	Frog's Concert [FS]	Song repertory	Rote	6/8	G	abcd
22	Mary Contrary [FS]	Melodic vocabulary	Prep.	4/4	 E♭1-3, 3-5, 5-8	abac
23	Across the Ocean [FS]	Song repertory	Read.	4/4	E♭5-8	aaab
24	Cloud Pictures	Bel canto	Read.	4/4	E3-8	abab
25	One, Two, Three [FS]	Melodic vocabulary	Read.	4/4	E♭8-5	ab
26	Mary Lou [FS]	Voice correction	Rote	2/4	F	abac
27	The Cricket [FS]	Song repertory	Read.	4/4	E♭8-5, 5-3	abcb
28	Chasing the Wind [FS]	Song repertory	Read.	4/4	E8-5	aabbcc
29	If I Had a Doggie [FS]	Song repertory	Rote	2/4	G minor	abc
30	Wouldn't You? [FS]	Song repertory	Prep.	4/4	A♭1-5, 5-3, 3-1, 5-1	abab
31	The Unlucky Farmer [FS]	Melodic vocabulary	Read.	4/4	A1-3, 1-5, 3-5	aabc
32	Invitations [FS]	Song repertory	Read.	4/4	A♭5-3, 3-1, 1-5	abcd
33	Things to Hear	Bel canto	Read.	4/4	A3-5, 5-1, 1-3	abcd
34	Dunkle Doodle Dumps	Song repertory	Rote	2/4	F	abcabd
35	Scolding Geese [FS]	Song repertory	Read.	4/4	A♭5-3, 1-5, 5-3	abcd
36	Day is Done [FS]	Voice improvement	Read.	4/4	A5-3, 1-5	aabba
37	Bright Carpets [FS]	Bel canto	Read.	4/4	E5-3	abbc
38a	<i>Reproduction</i> : "The Organ Man," Leonello Balestrieri					
38b	The Organ Man [FS]	Melodic vocabulary	Read.	4/4	F1-3, 3-5, 5-8	aabc
40	Our Flag [FS]	Song repertory	Read.	4/4	F1-3, 3-5, 5-8	aabc

On the opposite page is a Graphic Digest of the first forty pages of *Tuning Up*. From the beginning the songs are given in the order in which they appear in the book. Reading across, first come the page and the title of the song; then its function in cultural development; then its use, for rote or reading; then its characteristics as to melody, measure, and form. The letters FS refer to folk songs or folk melodies.

It may facilitate the understanding of this digest if we call attention to the fact that through page 21 all the songs are rote songs. The song on page 22 is not only a rote song but a preparatory song, and in it are found the skips 1-3, 3-5, and 5-8, together with a scale progression. The term *preparatory* here means that the song is directly a preparation for music reading, in that it gives an elementary melodic vocabulary. The song may be sung with words and then with the *so-fa* syllables. It is unnecessary to call attention to the time and key signatures at this time.

It will be noted in the Graphic Digest that page 23 of *Tuning Up* presents the first reading song. All the melodic progressions have been illustrated in the preparatory song on page 22. The only things which the pupils need to know are that the first note is *do*, the pitch of which will be given by the teacher, and that the half notes are held twice as long as the other notes. This song is followed by four more songs in the same key position and equally simple in melodic progression, varied by rote songs.

On page 30 there is another preparatory song, presenting skips of the tonic chord in a different key position, A-flat major. The key position does not change for A major. It is only the key signature which alters the pitch. This is followed by reading songs in the new key position, varied occasionally by a rote song or by a reading song in the familiar key position of E.

Observe that each reading song performs two distinct and separate functions: first, it is a factor in the cultural development of the child; second, it serves as material to develop skill in reading.

Graphic Digest for Tuning Up (Continued)

Page	Title	Cultural Development	Use	Measure	Melody	Form
41	Song of Greeting [FS]	Song repertory	Read.	2/4	F1-3, 3-5, 5-8	abcd
42	Little Halka [FS]	Song repertory	Read.	4/4	F5-3, 1-3	aabc
43	Jack-O-Lanterns [FS]	Song repertory	Rote	3/4	F	aabc
44	Roads [FS]	Bel canto	Read.	4/4	D5-8, 8-3, 3-5	abccab
45	Meadow Music [FS]	Voice correction	Read.	3/4	D5-3, 3-1, 1-5, 5-8	aab
46	Weather [FS]	Song repertory	Read.	2/4	D5-8, 3-1, 1-5	abcd
47	The Tea Party [FS]	Song repertory	Read.	3/4	F1-3, 3-5	abcc
48	Peter Day [FS]	Song repertory	Rote	3/4	G	abab
49	Singing [FS]	Bel canto	Read.	4/4	E	abcd
50	When I Grow Up	Song repertory	Rote	6/8	E	abcd
51	Thanksgiving [FS]	Song repertory	Read.	2/4	A5-3, 3-1	abab
52	Questions [FS]	Melodic vocabulary	Prep.	4/4	E4-2, 2-5	abab
53	The Owl [FS]	Song repertory	Read.	4/4	E4-2	abac
54	Lullaby [FS]	Bel canto	Read.	4/4	E4-2, 2-5	aabba
55	<i>Reproduction, "Lullaby,"</i>	Maud and Miska Petersham				
56	Pussy Cat [FS]	Song repertory	Rote	6/8	E	abab
57	On the Hills [FS]	Bel canto	Read.	3/4	F3-5	abab
58a	Walking [FS]	Song repertory	Read.	4/4	F5-8	abcd
58b	Bouncing Ball [FS]	Song repertory	Read.	2/4	G1-5, 1-3, 3-5, 4-2	abab
60	November Days [FS]	Song repertory	Rote	4/4	G minor	aaba
61	Trees in November [FS]	Song repertory	Read.	4/4	G2-5	abcd
62	The Fox [FS]	Song repertory	Read.	4/4	G5-1, 3-5	abcde
64	Wind A-Blowing [FS]	Song repertory	Read.	4/4	E5-8, 4-2, 2-5, 5-1	abcd
65	Gingerbread Boy	Song repertory	Rote	4/4	A♭	abcd
66	Jack-in-the-Box [FS]	Song repertory	Prep.	2/4	B♭5-7, 7-2, 2-4	abcd
67	Cinderella's Shoe [FS]	Melodic vocabulary	Read.	4/4	B♭5-7, 7-2, 2-4	abac
68	Little Yellow Duck [FS]	Song repertory	Read.	4/4	B♭2-7	ababcc
69	Circus Time [FS]	Voice correction	Rote	6/8	E	abcd
70	The Parade [FS]	Song repertory	Read.	4/4	B♭5-4	ab
71	Mister Gypsy Man [FS]	Song repertory	Read.	4/4	F	ab
72	Tick Tock [FS]	Bel canto	Read.	4/4	A♭	aabc
73	Telling Time [FS]	Song repertory	Prep.	4/4	A♭5-5	abcb
74	Froggie Jim	Voice correction	Read.	4/4	B♭5-3, 5-5	abcd
75b	Long or Short [FS]	Song repertory	Read.	3/4	D	ab

Suggestions for Tuning Up

39

Page	Title	Cultural Development	Use	Measure	Melody	Form
76	Jack and Jill	Song repertory	Rote	6/8	E \flat	abcd
77	Sh!!	Bel canto	Read.	4/4	D5-3, 5-2, 2-7	abac
78	If I Were in Spain [FS]	Bel canto	Prep.	4/4	G3-6 minor	abbc
79	When Things Go Wrong [FS]	Song repertory	Read.	4/4	G3-6, 1-6, 6-3 minor	aabc
80	Travel [FS]	Song repertory	Rote	2/4	D	abcc
81	Summer Morning [FS]	Bel canto	Rote	4/4	B \flat minor	ab
82	The Snowman [FS]	Song repertory	Read.	4/4	B \flat 3-6	aabc
83	Christman Windows [FS]	Song repertory	Read.	C	B \flat 2-7, 2-5, 3-1	abcd
84	Christmas Carol [FS]	Song repertory	Rote	C	A \flat	abcd
85	Christmas Shopping [FS]	Song repertory	Read.	4/4	B \flat 5-8, 8-3, 3-5	abcd
86	We'll Get Up [FS]	Song repertory	Rote	6/8	G	abac
87	Bundles	Song repertory	Rote	3/4	E \flat	abcd
88	So Did I	Song repertory	Rote	6/8	A \flat	A:abab B:cde
90	Three Wise Men [FS]	Song repertory	Rote	4/4	A	abacd
91	Christmas Tree [FS]	Song repertory	Read.	4/4	E1-6	abcd
92	Animal Crackers	Song repertory	Prep.	3/4	D6-8	abab
93	Peter Pan [FS]	Voice correction	Read.	4/4	D6-8	abac
94	Spinning Mice [FS]	Bel canto	Read.	3/4	F8-6	aabc
95	Street Organ [FS]	Song repertory	Read.	3/4	E \flat	abcd
96	Blow, Wind, Blow	Song repertory	Rote	2/4	E \flat	abcd
97	Friends [FS]	Song repertory	Prep.	2/4	G3-6, 1-6	aabc
98	Squirrel's Secret [FS]	Song repertory	Read.	4/4	G1-6	abca
99b	Honey Bee [FS]	Voice correction	Read.	4/4	G5-7	ab
100	Chickadee [FS]	Song repertory	Rote	2/4	A	abcd
101	Story Books [FS]	Bel canto	Read.	4/4	F	aabc
102	Raise Our Flag [FS]	Song repertory	Read.	4/4	E1-3, 3-5, 5-8	abcdae
103	Take Care	Song repertory	Rote	6/8	E \flat	aabcd
104	Sleepy Time	Song repertory	Read.	3/4	A \flat 5-3, 1-5, 2-5, 3-1	abcde
105	Morning Gladness	Song repertory	Read.	4/4	E2-6	abac
106a	<i>Reproduction:</i> "Woods in Winter," J. Elwood Bundy		Read.	4/4	E2-6	abac
106b	Winter [FS]	Song repertory	Read.	3/4	A4-7	aaba
107b	Little Candle [FS]	Voice correction	Read.	2/4	D4-6	ab
108	My Mother [FS]	Song repertory	Prep.	4/4	C4-6, 6-2	abcd
109	Clocks [FS]	Song repertory	Read.	4/4	C7-5, 1-6, 8-6	abcd
110	Making the Snowman	Song repertory	Read.	4/4	C	abcd
111	The Postman [FS]	Song repertory	Read.	4/4	C	abcd

Graphic Digest for Tuning Up (Continued)

Page	Title	Cultural Development	Use	Measure	Melody	Form
112	My Dog	Song repertory	Rote	4/4	A \flat	abac
113	Sing High	Bel canto	Read.	3/4	D4-6	ab
114	Coasting [FS]	Song repertory	Read.	4/4	G3-6, 6-4, 4-2, 2-5	abcd
115	A Valentine	Song repertory	Read.	3/4	G6-2, 4-6, minor	abcd
116	Riding Through the Sky [FS]	Song repertory	Rote	2/4	A \flat	A:abab B:cdef
118	Lincoln	Song repertory	Read.	4/4	D6- $\bar{2}$	abcd
119	Loving Care	Bel canto	Read.	4/4	F4- $\bar{7}$	abcd
120	Fox and Goose [FS]	Song repertory	Prep.	4/4	E4-6, 6-8, 4-8	A:abb B:cdee
121	My Fiddle	Voice correction	Read.	4/4	E8-6, 4-2	abc
122a	Hoo-oo!	Voice improvement	Read.	3/4	G3-6	abc
122b	Dancing Lesson	Song repertory	Read.	4/4	A5-4	abac
123b	<i>Reproduction</i> : "Dancing in a Ring," Hans Thoma					
124	Feeding the Birds	Song repertory	Read.	4/4	D4-6, 5-2, 3-6	abac
125	Tricks [FS]	Song repertory	Read.	4/4	F4-7	abcc
126	The Mouse [FS]	Song repertory	Read.	4/4	D1-4, 2-6	abcdef
127	Easter Day	Song repertory	Rote	3/4	F	aabc
128	The Bee [FS]	Song repertory	Read.	4/4	A4-6, 5-5	abcd
129	Taxis	Song repertory	Read.	3/4	A4-6	abcd
130	Where Are You Going? [FS]	Song repertory	Rote	6/8	F	aabcd
131	Pussy Willow	Bel canto	Read.	4/4	A \flat	abcd
132	Willy, Willy, Will [FS]	Song repertory	Rote	2/4	E	abcd
133	God's Care	Song repertory	Read.	C	A \flat	abcd
134	A Telephone Call [FS]	Bel canto	Read.	2/4	F	aabc
135	Swinging Along [FS]	Song repertory	Rote	6/8	B \flat	abac
136	Hide and Seek [FS]	Song repertory	Read.	4/4	G	abcd
137	The Grasshopper	Song repertory	Rote	4/4	G	abc
138	Dance of Long Ago	Song repertory	Read.	3/4	F	abcde
139	Planting a Tree [FS]	Song repertory	Read.	3/4	A \flat	aabcd
140	Fairy Voices [FS]	Song repertory	Read.	4/4	C6-4 minor	abcdcd
141	Mother's Singing [FS]	Bel canto	Read.	4/4	E	ab
142	<i>Reproduction</i> : "Hearing," Jessie Willcox Smith					
143	Hearing [FS]	Song repertory	Read.	4/4	C6- $\bar{3}$, $\bar{3}$ -7, minor	abcd
144	My Birthday Party [FS]	Song repertory	Rote	6/8	E \flat	abac
145	Flute and Drum	Song repertory	Read.	4/4	E \flat	abcd
146	Spring [FS]	Bel canto	Read.	4/4	E	abccab

Suggestions for Tuning Up

41

Page	Title	Cultural Development	Use	Measure	Melody	Form
147	Signs of Spring [FS]	Song repertory	Read.	3/4	D	abc
148	Lights	Bel canto	Read.	4/4	G	abcd
149	Everybody's Business [FS]	Song repertory	Read.	4/4	G1-6	abcd
150	The Pigeons	Song repertory	Rote	6/8	E	abddd
151	Scissor-Man	Song repertory	Rote	6/8	A♭	A:abcd
152						B:efgh
153	The Maypole [FS]	Song repertory	Read.	4/4	G	abcd
154	Shadow Pictures [FS]	Song repertory	Read.	4/4	A♭	aaba
155	Sing a Lullaby [FS]	Voice correction	Read.	4/4	A♭4-5	ab
156	On the Train	Song repertory	Read.	4/4	E♭	abcdef
157	The Airplane	Song repertory	Rote	6/8	G	abca
158	My Ship	Song repertory	Read.	3/4	C2-6	abab
159	<i>Reproduction: "Red Jacket," Frank Vining Smith</i>					
160	My Country [FS]	Song repertory	Read.	4/4	F	abcdab
161	Boy and Frog [FS]	Song repertory	Read.	3/4	F1-8	abcd
162	A Bird's Song	Song repertory	Rote	6/8	C	abac
163	Sing of Summer [FS]	Song repertory	Rote	6/8	E♭	abcd
164	The Radio [FS]	Song repertory	Read.	4/4	A	abcb
165	The Water Mill [FS]	Voice correction	Read.	4/4	A♭	aabc
166	The Little Bird	Song repertory	Read.	4/4	A♭4-6, 6-7	abcd
167	The Letter [FS]	Song repertory	Rote	6/8	E♭	aabc
168	Summertime	Song repertory	Read.	3/4	E♭	abcdef
169	Song of the Brook [FS]	Song repertory	Read.	3/4	A♭	ab
170	Morning Hymn	Song repertory	Read.	3/4	A♭	abac
171	America	Song repertory	Rote	3/4	G	A:abc B:defg

This Graphic Digest shows that the reading songs containing the tonic-chord intervals extend to page 52. In other words, in the reading songs from page 22 through page 51 there are intervals of the tonic chord only.

Then the skips 4-2 and 2-5 are presented in the preparatory song on page 52, and intervals of the dominant-seventh chord occur in the reading songs through page 65. On page 66 there is a preparatory song presenting the skips 5-7 and 7-2, and songs with intervals of the dominant-seventh chord extend through page 77.

The minor mode is presented in the preparatory song on page 78. Meanwhile the intervals of chords already familiar occur in songs as they are necessary for smooth melodic progression.

On page 92 the interval 6-8 in the major mode is given in a preparatory song, while on page 120 the intervals 4-6, 6-8, and 4-8 occur in a natural environment; and the succeeding reading songs contain many of these melodic progressions which have been found in the preparatory songs.

It will thus be seen that thorough preparation is provided for the children not only in scale passages but in all the skips of the tonic, dominant, dominant-seventh, and subdominant chords, and in the minor mode.

The rhythm of all the songs for reading in *Tuning Up* is very simple, involving only the quarter note and its multiples. This simple rhythm will not become monotonous when the reading activity is varied with rote singing and physical response to instrumental music. Anyone who has ever taught little children in their initial experience of reading music must realize that they are merely confused unless the material is extremely easy, both tonally and rhythmically. If the melodies are too difficult, a feeling of inability develops, and consequently a dislike of the subject arises.

Only one or two of these songs probably will be used in an average music lesson, and the desire to acquire skill to translate the printed page into a real musical conception will be stimulated by the other musical activities.

The editors of the *World of Music* have provided, for this early music experience, songs that are genuine musical expressions; and when they are considered in their relation to the regular music lesson, which should always be interesting, it will be seen that nothing has been sacrificed to permit the children to have a constant association with musical beauty.

It is well to remember that each small letter in the right-hand column, designating form, refers to that portion of a song which occupies one line. In some instances "a" means a motive, in other instances a phrase; and "A" means a period.

Musical Experiences

EXPERIENCE ONE · The Rote Song.

EXPERIENCE TWO · Music Reading.

EXPERIENCE THREE · Rhythmic Discrimination.

EXPERIENCE FOUR · Creative Expression.

EXPERIENCE FIVE · Music Appreciation.

EXPERIENCE ONE · THE ROTE SONG

Objective. *To develop individual power to sing simple songs rhythmically and in tune, with a light, floating tone.*

The Presentation

The plan for teaching the rote song is similar to that given for *Listen and Sing*. See the suggestions on pages 22–23 of this manual. If pupils have received sufficient individual attention in their early experience, a large percentage of the class by this time should be able

1. To sing twenty or more short songs with a light, floating tone.
2. To master the word content of a new song in one or two hearings.
3. To repeat a simple phrase after hearing it once.
4. To sing a familiar melody with a neutral syllable.

Developing the Less Musical Child

The process is similar to that discussed on pages 23–25 of this book. Examples of songs in *Tuning Up* which are particularly suitable for helping the less musical child are

- The Echo (p. 11)
- Hoo-oo! (p. 122)
- The Flute and the Drum (p. 145)
- The Owl (p. 53)
- So Did I (p. 88)
- Blow, Wind, Blow (p. 96)

EXPERIENCE TWO · MUSIC READING

PROCEDURE A

Objective. *To develop power and skill so that through a familiar song pupils may learn the symbols of music notation and apply them to new songs.*

Procedure A is based on the so-called “song approach” method, wherein the pupils’ combined aural and visual experience with melodies learned as rote songs may be a valuable assistance to them when they meet similar situations in new songs.

The Preparation

1. A repertory of attractive and appropriate rote songs is established in the kindergarten and primary grades up to that point where the teacher believes

that the class is ready for music reading. The conditions will determine whether this will take place in the last half of the second grade or at the beginning of the third grade.

2. Included in this rote-song experience are certain songs which may be designated as *preparatory* songs, for they contain some melodic progressions which are also found in the songs that the class will read later. These *preparatory* songs also provide experience in different key positions and establish an understanding of rhythmic values.

Particularly valuable for this preparatory experience are the following songs in *Tuning Up*.

Melodic Progressions	Key Position
Mary Contrary (p. 22)	Mary Contrary (p. 22) [E♭-E]
Wouldn't You? (p. 30)	Wouldn't You? (p. 30) [A♭-A]
Questions and Answers (p. 52)	The Organ Man (p. 38) [F]
Jack-in-the-Box (p. 66)	Roads (p. 44) [D]
If I Were in Spain (p. 78)	Bouncing Ball (p. 58) [G]
Animal Crackers (p. 92)	Jack-in-the-Box (p. 66) [B♭]
Friends (p. 97)	My Mother (p. 108) [C]
My Mother (p. 108)	
Fox and Goose (p. 120)	

If all the songs listed under the caption "Melodic Progressions" are used as *preparatory* songs, the pupils will be familiar with *every melodic interval* in the reading songs in *Tuning Up*. For the reading songs which follow the *preparatory* songs contain no melodic intervals other than those previously experienced in these *preparatory* songs.

The songs listed under "Key Positions" are the *first* songs of their respective keys to be encountered in the page-by-page use of the reading songs in the book.

4. The teacher may follow her own judgment as to the time when these *preparatory* songs are taught. She may choose to have the pupils look at the song in their books as she teaches it to them, or she may prefer to teach these songs as all rote songs have been taught heretofore — from memory and by imitation.

If the teacher wishes to use *Tuning Up* page by page she will not teach all the *preparatory* songs before books are placed in the hands of the pupils, but she will teach them in regular sequence. This means that the aural and visual experiences will be established simultaneously.

Suggestions for the First Lesson

1. Class learns *Mary Contrary* (p. 22) by rote and sings the song.
2. Teacher sings the song with the neutral syllable *loo*. Class discovers that the third phrase¹ is a repetition of the first.
3. Teacher shows the class a *picture* of *Mary Contrary*. Sometimes the song is put on the blackboard for the initial study of notation. Class discovers that the first and third phrases *look* exactly alike.
4. The teacher now teaches the *so-fa* syllables by rote, as a means of identifying the notes on the page in their relation to each other. The eye tells the pupils whether the note is *do*, *mi*, *so*, etc. After the *eye* has told the child what to *call* the note, the ear must tell him whether the pitch is correct or not. In other words, the melody must sound the same with the syllables as it does with the words.

After the class has sung the entire song with syllables, the teacher may ask different groups to sing separate phrases. Or the teacher may sing one phrase and the class another. Repeated performance leads the class to perceive that the first and third phrases have the same syllables.

Before proceeding to the reading of the songs which follow any of the *preparatory* songs, the pupils should have a definite understanding of the relationship between the musical progressions in the melodies which they have sung and the notation of these musical progressions when they visualize them. This process of association will be definitely helpful to a clear perception of similar melodic progressions in the unfamiliar melodies which follow.

First New Song: *Across the Ocean* (p. 23)

After the pupils have found the song in their books, the teacher may sound the pitch of the first note and tell them that that is the first note, *do*. At all times it is wise to discover what the pupils can do before making any suggestions. If the children are confused the teacher may help them; but this song should present little difficulty, because the *preparatory* song on page 22 presents every tonal element that occurs in *Across the Ocean*.

¹ The correct musical term for each melodic portion here is *motive*, but it has become a common practice to substitute the word *phrase* when teaching children tune portions of the songs in their books. The music on the pages of the pupils' books is so arranged that one unit, or melodic thought, appears on a line, and *phrase* in this connection simply refers to this short musical expression.

The teacher may suggest that the pupils point to the notes, using the first finger of the right hand and pointing directly to each note as they sing. When they come to the last note on the first line, they may point twice.

Things which the class may notice are the similarity of the first three lines (phrases), the single tap to quarter (black) notes, and the two taps to half (white) notes. They may also discover the repeated notes.

Music Symbols

Elements of notation such as lines and spaces, quarter and half notes, sharps and flats, should always be explained in relation to the melodies where they occur rather than by abstract definition.

Rhythmic values are learned in the same manner as melodic progressions: through the notation of a familiar melody. Physical activity such as clapping, stepping, running, etc. is valuable in developing the rhythmic sense as it applies to music reading.

As specific notation is studied in the preparation songs, the teacher (generally through blackboard designs) often outlines the phrase (motive) structure and form of the song, so as to keep music reading from being a purely *note to note* process. Sometimes it is helpful for pupils to determine the form scheme of new songs before attempting to read them.

PROCEDURE B

In this procedure the pupils establish their skill, as it concerns melodic intervals and rhythmic values, with "formal" drill material preceding the first attempts to read music.

1. A rote-song repertory is established as in other methods.
2. During this rote-song period the pupils become acquainted with the simpler elements of notation, such as lines, spaces, sharps, flats, quarter and half notes, etc.
3. During this rote-song period the pupils are taught the scale with the *so-fa* names. They practice singing the scale with syllable names.
4. During the latter part of the first grade or in the second grade, attention is directed to tonal dictation, number dictation, and staff reading.
5. Actual reading of music is started with simple blackboard exercises which may be written in the form of melodies. At the beginning these exercises involve only a few different tones and are gradually extended until all tones of the scale are included.

6. Quarter, half, dotted half, and whole notes are presented and drilled upon, generally with the pupils' voices on some selected pitch and using a neutral syllable such as *do* or *la*.

7. This drill continues until the teacher believes that the pupils have enough skill to attempt reading the song on page 23 of *Tuning Up*. From that point the songs are read in a page-by-page sequence, those songs which are designated as rote songs being omitted.

8. Rote songs are taught with regularity and interspersed with the reading songs.

PROCEDURE C

This procedure is a method based upon melodic design and song form.

1. In this procedure melodic design and song form are made the basis for a gradual transition from rote singing to music reading.

2. The rote period is longer than in other procedures, and there is no abrupt transfer from rote to note.

3. Songs that are regular and obvious in design and form are used in the rote period as a basis for the development of a music sense.

4. Pupils are led to note that a certain type of antecedent (opening) motive calls for a certain type of consequent (response). In many instances the teacher will teach the first phrase (line or motive) of a song by rote and then ask the class to sing the second phrase (line or motive) in response. The class observes the notation carefully, but depends to a great extent upon its feeling as to the type and structure of the melody which should form the response. In some songs the second phrase may be purely a repetition of the first; in others it will be a rather definite "answering" phrase; and in still others it may be in sequence to the first phrase. As a general rule, the first songs presented by this combination rote-and-note method (the songs are sometimes called "co-operative" or "partnership" songs) have phrase repetition as their chief characteristic of form scheme.

5. The songs in *Tuning Up* show a remarkable strength in design and form. The Graphic Digest on pages 36-41 of this manual gives an analysis of the form scheme of all songs in *Tuning Up*. This enables the teacher to select songs of certain form types with great ease and according to any particular procedure or plan that is desired.

PROCEDURE D

This is a plan for the teaching of music reading without *so-fa* syllables.

When music reading is developed without the use of the *so-fa* syllables, it is necessary to have available many songs that are regular in design and form — songs which have phrase and motive repetitions and in which the melodies are simple and obvious. *The World of Music* contains many such songs. The Graphic Digest on pages 36 and 38-41 shows the form arrangement for all songs in *Tuning Up*, the first book in the series to be placed in the hands of the pupils.

After carefully developed preparatory periods which are explained under Phase 1, Phase 2, and Phase 3, this plan develops independent and accurate reading of music on the part of the pupil. It must not be allowed to degenerate into a pure rote-teaching routine, under which the teacher does all the work. The pupil must learn melodic intervals and rhythmic values in an *accurate* manner. He must earnestly study notation, its meanings and uses.

It is doubtful whether this plan should be attempted under average classroom conditions. The teaching is better done by special music teachers or by especially musical classroom teachers under careful and adequate supervision.

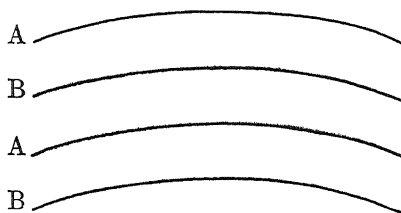
The transition from rote singing to music reading is gradual and is not as sharply defined in its steps as in most plans. The teacher must be skillful in knowing how rapidly to withdraw her efforts (rote teaching) and demand independent work (music reading) on the part of her pupils.

The first-grade and second-grade work is devoted entirely to rote singing, and the procedures are much the same as in the rote period of other plans. A large number of rote songs suitable for children of this age are taught. *Sing a Song* and *Listen and Sing* of *The World of Music* provide adequate materials for this rote period.

The third-grade work is divided into three phases, during which the pupils move gradually from imitative, or rote, work to independent reading of music. Following is a brief summary of the purposes and content of each phase; also a definite schedule for the use of songs found in *Tuning Up* of *The World of Music*.

Phase 1. This is a rote-song period at the beginning of the third-grade year. During this time a number of songs, perhaps eight or ten, are taught strictly by rote. The pupils do not look at any song in their books until it has been thoroughly learned by rote, and the form of the melody discovered by having

pupils *listen* for like and unlike parts (phrases or lines). As pupils are led to discover these similarities and differences the teacher may indicate each phrase by drawing a curved line on the blackboard as each line of the song is sung and then indicating the form structure by the use of letters, thus :



Songs with considerable phrase regularity and recurrence must be used during this period. In using *Tuning Up* the teacher will find the following page sequence valuable for the work of this phase :

Pages 9 17 15 24 23 22 28 26

After each song has been learned, the pupils view it in their books, and the teacher leads the pupils to note the relationship between what the ear has been hearing—the melodic direction (up and down) and the long and short duration of tones—and the elements of notation which the eye is now seeing. The form analysis is further emphasized through a thorough examination of the structure of each phrase (line). This includes explanation of staff, lines, spaces, etc. and directions as to the following of notes up and down on the staff as the melody progresses.

Phase 2. During this transitional period the pupils and teacher proceed with a co-operative plan of rote teaching and music reading. It must be observed that the introduction of independent reading is gradual, and that as more songs are learned the pupils are expected to assume more responsibility for independent reading.

During the first phase the pupils' introduction to a song was entirely through the ear. Now, in the second phase, each song is approached through an initial eye experience. Before any new song is begun the pupils observe which phrases (lines) are alike and which are different. Also there is observed any other characteristic of the melody which the notation may indicate.

The problem of rhythmic values of notes and their execution arises at this point. In some instances the rhythmic problems are taught entirely apart from songs through definite formal rhythm drills, so that pupils may have all

rhythmic difficulties well in hand when a new song is approached and thereby be free to devote the greater part of their attention to the melodic line.

Modification. In other instances each song is scanned before any attempt is made to sing it; that is, the words are *spoken* in proper rhythm as teacher or class, or both, mark each beat through a hand motion, a sounded beat, or some similar device. In such instances rhythmic values are taught gradually through an accumulation of many experiences.

The songs in Phase 2 should necessarily contain as many phrase (line) repetitions as possible, so that the teacher can sing the first occurrence of any phrase and the pupils can sing it independently when it next appears.

It is difficult to say just how much of this work should be done by teacher and how much by pupils. The most intelligent handling of this procedure requires a careful and skillful effort on the part of the teacher to determine which sections should be done with her assistance. Too much should not be asked of the class, but at the same time the lesson must not be the product of the teacher's efforts only.

It is customary for the teacher to sing at least a part of the first line, or perhaps all of it, in order to establish a setting of melodic direction, rhythmic structure, mood, or, in general, musicality. From that point the teacher has the pupils continue independently and assists only when necessary in more difficult intervals and passages, and then to give only one or two tones to show the way. It is better to keep a melodic and rhythmic "flow" in motion at all times than to be too particular in the correction of minor errors.

With the above steps in mind it becomes obvious that the melodies used at this stage of development need to be strong and clear-cut in their melodic purposes. The pupils need to feel the inevitability of melodic direction.

Following are songs in *Tuning Up* that are particularly suited for the work of this transitional co-operative rote-note period. They are listed in the sequence in which they should be used.

Pages 51 57 72 37 48 18 54 86 52 105

These songs contain many repetitions of phrases (lines), and the melodic progressions are formed largely of scale passages and skips of thirds.

Phase 3. This is the first period of independent reading. It grows naturally from the development outlined in Phase 2. There is no sharp cleavage between Phases 2 and 3. The procedure and plans are much the same in both, except that the teacher withdraws more completely from the process of learning a

new song and enters only to start the song or to assist in any problem that the pupils *cannot* overcome by themselves.

Following are the songs in *Tuning Up* that are particularly suitable for this phase. They are listed in an effective sequence (from left to right) as regards gradual increase of melodic difficulties, and they also permit rhythmic scanning within the power of the pupils, with only slight assistance. *Tuning Up* pages :

25	2	41	4	38	62	61	146	36	148	47	68	163	65	35	12	10	40	42
31	171	80	160	83	157	167	134	96	32	120	132	121	71	73	116	165		
							164	102	114									

After this work is accomplished any of the remaining songs may be presented with little difficulty.

EXPERIENCE THREE · RHYTHMIC DISCRIMINATION

(*Play a Tune*)

Objectives. 1. *To develop the ability to discover rhythmic accents and to distinguish between march (2 or 4 beats in a measure) and waltz (3 beats in a measure) rhythm.*

2. *To develop a feeling for phrase balance and a sensitiveness to varied moods as affected by rhythm.*

3. *To increase the experience of spontaneous response to instrumental music.*

Presentation

The suggestions for rhythmic responses which are given on pages 27-30 of this book may be used here with real benefit. If the pupils have had much experience not only in listening to instrumental music with strongly marked rhythm but also in expressing their own reactions, they should be able now to respond quickly to the swing and mood of many new pieces.

Perception of Measure Accent. The power to recognize strong and weak beats (pulsations) may be developed if pieces with strongly marked rhythms are played either on the piano or on the phonograph. The ability to discover measures having two, three, or four beats may be developed

1. By asking pupils to clap on the strong beat.
2. By using a down-stroke of the right arm on the strong beat.
3. By stepping with the left foot on the strongly accented beat and tapping with the right toe on the other beats.
4. By counting softly either 1-2-3-4 or 1-2-3 as the teacher plays the piece or sings the song. This activity may also be developed with phonograph records.

It is important that pupils *hear* the accent in order that they may *feel* the rhythmic swing and then express it. Devices which appeal to the imagination are legitimate and should be used freely ; rocking, swinging, flying, or swaying are all appropriate reactions to waltz rhythm, while beating the drum, playing giants or high-stepping horses, or a parade may fit in with the mood and rhythm of the march.

Discovering Phrases. Pupils will soon discover that the number of accents in corresponding groups of measures is the same. This leads to the feeling for phrases and the phrase line. *Passepied*, on page 25 of *Play a Tune*, may serve as an illustration.

The teacher may play this selection while the pupils express their reaction by a strong step on the first beat of each measure. It will be easy to discover that there are 4 strong steps at regular intervals, and that these are followed by 3 taps. In other words, the rhythmic pattern may be represented thus :



This pattern occurs six times when the selection is played with the repeat. If the class can be led to sense the recurrence of the groups of accents, not only will they soon be able to feel the beginning and ending of the phrase but they will be able to discover phrase repetitions in instrumental music as well as in songs.

The *Rhythm Band* is an effective agency for leading children to recognize measure accent and phrases. Discrimination in the use of instruments will assist the class to sense the suggestion of completion at the end of phrases as well as to discern not only recurring but also contrasting phrases. Detailed lesson plans for developing the perception of the accent, the measure, and the phrase are given on pages 107-108 of this book.

EXPERIENCE FOUR · CREATIVE EXPRESSION

Objective. *To stimulate the desire of the child to express himself through the creation of original melodies.*

Suggested Helps

1. As stated on page 32 in connection with *Listen and Sing*, the children at first may be encouraged to make little tunes about something they have noticed on their way to school.

By this time there has been developed an unconscious feeling for the "home tone," or *do*. If the child fails to give a *do* ending (any tone in the tonic chord), let the teacher ask if the song sounds finished.

2. The teacher may sing a question, asking individual children to reply.

Example:

TEACHER. What does little birdie say?

do do mi mi so so so

PUPIL. Peep, peep, peep. [A usual reply.]

do mi so

Every child should be encouraged to try and should be praised for his effort. At the same time it may be found advisable to have the class suggest changes which may make these original tunes more pleasing.

Illustrative Lesson

Let the teacher write on the blackboard a short rhythmic, poetic sentence of not more than two lines under a staff. A poem which the children are learning may furnish one or more of these poetic motives.

Ask the class to scan (singsong) this poetic sentence while swinging or stepping its rhythm. *Example:*

See the monkeys at the zoo

Looking through the bars at you.

Let the children read the words silently and discover the accented syllables or words. Then ask one child to read the couplet aloud, showing the accent with the hand. If the class is satisfied with the meter (beat or time values) as indicated, the time signature may be placed before the first line by one child, and another child may place the measure bars before the words which receive the accents.

In order to discover the rhythmic pattern let the class repeat the two lines, emphasizing the meter (time values), and let one pupil step the rhythmic pattern. After the rhythmic pattern has been stepped, let some child write it under the words. It may be necessary for the teacher to help in this activity.

As soon as a feeling for the rhythm of the words is established, let the children sit quietly for a moment and ask them to think of a tune which might be pretty with the words of the first line. Tell them to think over the tune before they sing it, so that they will be able to sing the same tune a second time. As the pupil sings his tune the teacher writes down the syllables or numbers of the tune which has been sung. Several children may sing their tunes for the same line of words, and the teacher writes each tune in syllables or numbers for her own use.

The teacher now sings each of these tunes for the children, in order that they may choose the one they like best. The children then sing the tune (phrase) selected, and proceed in the same manner to find a tune for the second phrase (line of words).

Let the pupils decide which of these tunes for the second line of words seems to sound best with the first phrase and then sing the two together.

The teacher now sings the entire song, then sounds the pitch of *do*, in order that the class may discover on what scale tone the song begins. Individual pupils as well as the entire class sing each phrase with syllables, and the syllables are written above the staff by the teacher. The teacher places the key signature and first note, and then, under the direction of the pupils, each note of the first and second phrases. Care should be exercised to have the note appear over the proper word or syllable.

It will be helpful if the children discover phrase repetition in several songs before attempting to create a melody of more than two phrases.

EXPERIENCE FIVE · MUSIC APPRECIATION

Objectives. 1. *To provide a musical experience which will promote discriminative listening.*

2. *To lead pupils to recognize the rhythmic and tonal design of their songs as well as of unfamiliar instrumental pieces.*

3. *To extend intelligent appreciation through attention to the factors which contribute to musical beauty.*

Suggested Helps

At this time pupils are learning to discover phrases through recurring rhythmic accents. They may find much interest, therefore, in studying the pattern, or design, of their songs, noting the repetitions and contrasts in phrases and perceiving the direction of the phrase line. Eventually they will discover that repetition holds the song together, or makes for *unity*, while contrast stimulates the interest and makes for variety. Examples of songs where repetition is prominent are the following in *Tuning Up* :

Catch Me if You Can (p. 9)
 The Echo (p. 11)
 Fairy Fiddles (p. 15)
 Playmates (p. 17)
 Across the Ocean (p. 23)
 Cloud Pictures (p. 24)
 Chasing the Wind (p. 28)

Examples of songs in which contrast is evident :

Fairy Songs (p. 10)
 Autumn Leaves (p. 12)
 The Neighborhood Parade (p. 13)
 Tommy Tootles (p. 14)
 The Kind Kangaroo (p. 16)
 The Frog's Concert (p. 21)
 Mary Lou and Peter Paul (p. 26)

Lead the children to comprehend that repetition and contrast definitely affect the mood of the music.

Genuine appreciation may be fostered in rhythmic activities; for when children decide to do what the music suggests to them, they must listen attentively to all the different musical factors in order to recognize both rhythm and mood and respond correctly. The teacher may also play some of the selections in *Play a Tune* and let the children dramatize them. The suggestion for the central thought in the dramatization should come entirely from the music. On page 6 of *Play a Tune* a list of pieces is suggested for dramatization.

Further suggestions for development of music appreciation will be found in the Music Appreciation Course of *The World of Music*.

APPROACH TO MUSIC READING

PROCEDURE E

SONG MATERIAL: *Tuning Up*PIANO MATERIAL: *Play a Tune**General Objective*

To give to every child the opportunity to develop into a being who loves music and feels joy in participating in its expression.

Specific Objectives

1. To continue the development of the child's voice through song-singing, and to enrich and extend his song repertory.
2. To develop the ability of the less musical child to use his singing voice.
3. To develop a sensitiveness to form and design in rhythm through experience in phrasing, meter-sensing, and the stepping of rhythmic patterns.
4. To develop a definite aural association of *so-fa* syllables with figures and motives from familiar songs as a means for later increased interest and facility in singing. (*First half of the year.*)
5. To develop the ability to recognize and sing the staff representation of these tonal groups. (*Second half of the year.*)
6. To develop the ability to translate aural impressions into staff pictures.
7. To develop ability to sing simple, unfamiliar songs from the printed page.
8. To stimulate the desire for self-expression through the creation of original melodies.

Units of Experience

ACTIVITY ONE. The Rote Song.

ACTIVITY TWO. Rote-Song Experience for the Purpose of Developing a Feeling for Tonal Tendencies.

ACTIVITY THREE. Experience in Rhythm.

1. To develop a feeling for the phrase line.
2. To develop a feeling for accent and measure.
3. To develop a feeling for simple rhythm patterns made of quarter, half, eighth, and whole notes.

ACTIVITY FOUR. First Experience with the Score. The translation of aural impressions into staff pictures.

ACTIVITY FIVE. Experience with the Notation of Simple, Unfamiliar Songs.

ACTIVITY SIX. Creative Music.

ACTIVITY ONE · THE ROTE SONG

Objective. To develop individual power to sing simple songs rhythmically and in tune, with a light, floating tone.

1. For procedure in teaching a rote song see suggestions on pages 22-23 in this manual.

If pupils have been given sufficient individual attention in the earlier grades, a large percentage of the class by this time can

- a. Sing twenty or more short songs in a light, floating voice.
- b. Master the word content of a new song in one or two hearings.
- c. Repeat a simple phrase after hearing it once.
- d. Sing a familiar tune with a neutral syllable.

2. Developing the less musical child. See suggested helps on pages 23-25 in this manual.

Examples of songs in *Tuning Up* which are particularly suitable for developing the less musical child :

- a. The Echo (p. 11).
- b. Hoo-oo! (p. 122).
- c. The Flute and the Drum (p. 145).

ACTIVITY TWO · ROTE-SONG EXPERIENCE FOR THE PURPOSE OF DEVELOPING A FEELING FOR TONAL TENDENCIES

Eight rote-song lessons are given here in the order in which they have been found helpful in building a feeling for tonal relationship. These eight rote-song lessons and the lessons given in Activity Three ("Experience in Rhythm") should be developed simultaneously. We recommend that the eight songs used to build a Tonal Vocabulary and the eight songs used to build a Rhythmic Vocabulary be presented in the order in which they are listed on page 80.

NOTE. It is not necessary to mention that this procedure should not be followed slavishly. Most teachers have found that visiting other classrooms than their own has given them new ideas and inspiration to work out new procedures that develop ability. It is hoped that each of these illustrative lessons may be viewed as a visit to a classroom, for each is an exact record of a music period in a second grade.

First Rote-Song Lesson · *Playmates* (p. 17)

Mary Jason

English Folk Tune

With spirit

Jon - a - than is tall - est, Bet - sy is the small - est, Tom is a
boy with brown eyes: Jon - a - than is jol - ly,
Bet - sy has a doll - y, Tom has an air - plane that flies.

TEACHER. I am going to sing you a song which will tell you about three children. Do you think you can name those three children and tell two things about each child when I have finished my song? [Many second-grade children get the content of the entire song in one hearing.]

Concentrating on Tone. When the majority of the class can sing this song with the words, the entire class may play it on imaginary pianos or violins. One class of children decided that their pianos sang *tum-tum-tum*, and their violins

sang *fi-fi-fi*. The experience of singing the song with a neutral syllable leads to concentration on the music instead of the words.

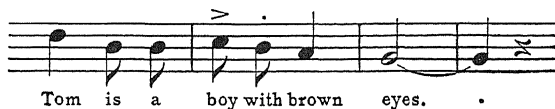
TEACHER. Whose tune is this? [Teacher sings with neutral syllables.]



Jon - a - than is tall - est

Class recognizes this as Jonathan's tune.

TEACHER. Whose tune is this? [Teacher sings with neutral syllables.]



Tom is a boy with brown eyes.

Class recognizes Tom's tune. By similar procedure the class recognizes Betsy's tune.

The teacher asks the pupils to close their eyes and picture the direction of Jonathan's tune. Then she sings the first three tones of Jonathan's tune, asking them to picture it with their hands and then with marks on the blackboard, thus:



TEACHER. Should you like to learn to spell the tune for Jonathan's name? Here it is: *so-la-so*. Pupils sing it after the teacher. The teacher writes it above the blackboard picture which they have made.



TEACHER. This is the first of many music words which you are going to learn to spell with singing names. I hope that tomorrow you can remember how to spell Jonathan's tune.

Second Rote-Song Lesson · *Where is Cinderella's Shoe?* (p. 67)

Mary Smith

Polish Folk Tune



- | | | |
|--------------------------------------|-----------------------|----------------|
| 1. Tell me now, what shall we do? | Cin - der - el - la's | lost her shoe. |
| 2. Call the Prince, oh, hur - ry do! | Cin - der - el - la | lost her shoe. |



TEACHER. I'll sing you a song about an old friend in Storyland. Who can tell her name and her story after I sing? [This creates interest. Now the class sings it phrase¹ by phrase after the teacher. After the song is learned the teacher asks four pupils to stand and each one to sing one phrase of the song.]

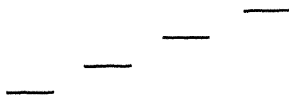
TEACHER. Are there four children who could play this song on their [imaginary] violins? [After a successful trial the teacher asks John to play the first phrase, Mary the second, Alice the third, and Tom the fourth. Children sing with *fi-fi*.]

TEACHER. Can you tell whose phrase sounded exactly like John's phrase?

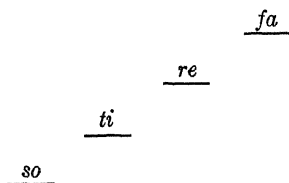
TEACHER. Who will sing the words to the phrase Mary sang? [The teacher calls on someone who has volunteered "Cinderella lost her shoe."]

TEACHER. Close your eyes and make a picture of Cinderella's tune with your hands. [The teacher sings the second phrase slowly, the class showing the direction of the melody with the hands.]

TEACHER. Who will put a picture of Cinderella's tune on the blackboard? [Teacher sings *Cinderella*, and pupil writes.]



TEACHER. Now I will spell Cinderella's tune. [She sings and writes.]



¹ The correct musical term for each melodic portion here is *motive*, but it has become a common practice to substitute the word *phrase* when teaching children tune-portions of the songs in their books. The music on the pupils' pages is so arranged that one unit, or melodic thought, appears on a line, and *phrase* in this connection simply refers to this short musical expression.

The class spells with the help of the teacher and then without the teacher's help.

TEACHER. Who remembers how to spell Jonathan's tune? [Many in the group will sing without help.]

la
so so

Third Rote-Song Lesson · *Mary Lou and Peter Paul* (p. 26)

Mary Smith

Brightly

German Folk Tune



1. Ma - ry Lou! Ma - ry Lou! Lit - tle girl with eyes of blue.
2. Pe - ter Paul! Pe - ter Paul! Lit - tle boy with bat and ball.

Ma - ry Lou! Ma - ry Lou! Gold - en curls has Ma - ry Lou.
Pe - ter Paul! Pe - ter Paul! Glove and all has Pe - ter Paul.

TEACHER. Today our new song is about a girl and a boy. Listen so that when I have finished you can tell their names and all that the song tells about them. [After the song is learned phrase-wise and many individuals have sung, the teacher asks for volunteers who can play Mary Lou's tune on their pianos. Then the teacher sings the second phrase of the song with a neutral syllable, asking the pupils to sing it with words.]

TEACHER. Close your eyes and picture this with your hands. [Teacher sings "Little girl."]



One pupil is asked to place the picture on the blackboard



The teacher spells *fa-la-do* as she sings the tune to "Lit-tle girl."

do
la
fa

TEACHER. This is the third music word that you have learned to spell. Who will spell "Jonathan"? [The teacher *sings* "Jonathan," so that the child at this time has only to recall the *so-fa* syllables. Later the teacher *speaks* the words "Jonathan," "Cinderella," and "Little girl," and the pupils not only recall the *so-fa* spelling but must recall the tune as well.]

Fourth Rote-Song Lesson · *The Organ Man* (p. 38)

Elizabeth Garrett Austrian Folk Tune

Not too slow

1. Come, come, if 'you can! Hear the or - gan man.
 2. See his lit - tle cup He is hold - ing up!
 3. Down my street they'll go Play - ing tunes I know.

A little softer

Oh, he is sure to bring A mon - key on a string.
 He'll make the pen - nies ring, This mon - key on a string.
 I'm sure he tries to sing, This mon - key on a string.

After the class has sung this song, each individual should be given an opportunity to sing it. Then the class sings it with a neutral syllable, either *loo*, *ti*, *fi*, or *tum*. The teacher selects four rows of pupils and asks each row to sing one phrase.

TEACHER. Did any two rows sing the same tune? [The class discovers that the first and second phrases are alike. After the class has made a picture of the first phrase with hands and on the blackboard, the teacher spells this phrase, *do-mi-so-so-so*, and the class spells it several times.]

so so so
mi
do

Fifth Rote-Song Lesson · *Fairy Fiddles* (p. 15)

Louise Ayres Garnett Ludwig van Beethoven

Gracefully

1. Sweet and clear, far and near, Fair - y fid - dles are play - ing;
 2. Sweet and clear you can hear What the fid - dles are say - ing;



Let this song be sung with words by the class and by individual pupils, then with a neutral syllable by the class and by individual pupils, after which the class discovers :

1. That the tunes of the first and the third phrase are identical.
2. That the second and fourth phrases are alike until the end of the phrase.

Then the tune of the first phrase is pictured. The teacher sings the tune to "Sweet and clear" with neutral syllables and asks the class to sing it with words, making a picture with the hands and on the blackboard. The teacher then spells this music word, *so-so-do*.

The teacher then sings with neutral syllables "Jonathan" and "Sweet and clear," and the children spell with *so-fa* syllables while hands picture the direction of the melody.



Each day there should be a review of the spelling of all the music words which the children have in their *so-fa* vocabulary.

Picturing distance with the hand sets up in the child's mind a comparison of intervals.

Sixth Rote-Song Lesson · *Peter Day* (p. 48)

Mary Jason *Happily* German Folk Tune

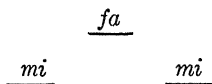
1. Pe - ter Day has a po - ny; His name is Old Joe.
2. Pe - ter Day tells of milk - ing The cows in the barn;
An - na May vis - its Pe - ter, And rid - ing they go.
An - na May likes his sto - ries Of fun on the farm.

Many children should be given an opportunity to sing this song as a solo with words, and later with a neutral syllable.

TEACHER. Sing the name "Peter Day" with your eyes closed and show with your hand how the tune moves. Who would like to make this picture on the blackboard? [Child makes picture.]



While the teacher sings *mi-fa-mi* she writes on the child's picture of Peter Day's tune:



Class memorizes the spelling of this new music word.

TEACHER. Let us see how many music words we can spell today. Who can spell the tune for "Cinderella"? Who can spell the tune for "Jonathan"? [After several days some child may make the discovery that the pictures of the tunes for "Jonathan" and "Peter Day" are similar.]

TEACHER. Do they sound exactly alike? I will sing both with *loo* and see whether you can tell which is "Jonathan" and which is "Peter Day." [Some child is sure to make the discovery that *so* and *la* are farther apart than *mi* and *fa*. This is the time to name *mi-fa* a half-step and *so-la* a whole step.]

Seventh Rote-Song Lesson · Willy, Willy, Will (p. 132)

After the original by
Marchette Gaylord Chute

English Folk Song

Moderately fast

1. Wil - ly, Wil - ly, Will, I have a pen - ny, Wil - ly, Wil - ly,
2. Wil - ly, Wil - ly, Will, we go hip - hop - ping, Wil - ly, Wil - ly,

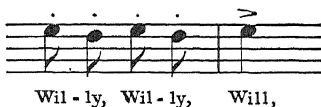
Will, to buy a top. Wil - ly, Wil - ly, Will, let's go with
Will, we go hip - hop; Wil - ly, Wil - ly, Will, when we go

Jen - ny, Wil - ly, Wil - ly, Will, down to the vil - lage shop.
shop - ping, Wil - ly, Wil - ly, Will, down to the vil - lage shop.

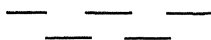
Suggestions for Tuning Up

64

After the class has sung this song with words and with a neutral syllable teacher sings with *loo*, asking the class to sing it with words :



TEACHER. Will you picture the "Willy, Willy, Will" tune with your hand? Who would like to make the picture on the blackboard? [A child makes the picture.]

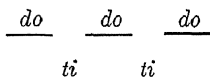


TEACHER. What is the difference in the pictures of "Willy, Will" and "Peter Day"? [A child discovers that the tune to "Willy, Will" moves down in the middle, while the tune to "Peter Day" moves up in the middle.]

TEACHER. Should you like me to spell the tune for "Willy, Willy, Will"?



The teacher writes syllables on the child's picture :



Another music word is now added to the child's aural tonal vocabulary.

TEACHER. Let us see how many music words we can spell :

"Jonathan": *so-la-so*

"Cinderella": *so-ti-re-fa*

"Little girl" (from *Mary Lou*): *fa-la-do*

"Come, come, if you can" (from *The Organ Man*): *do-mi-so-so-so*

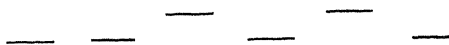
"Sweet and clear" (from *Fairy Fiddles*): *so-so-do*

"Peter Day": *mi-fa-mi*

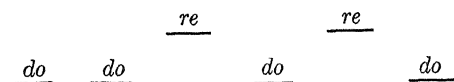
"Willy, Will": *do-ti-do*

At this time review *Fairy Fiddles*, the class singing it with words and with a neutral syllable. Other songs also may be reviewed according to the condition of the class and the discretion of the teacher.

TEACHER. Who will make a picture of the tune of the last phrase of "Fairy Fiddles" on the board? [Child writes.]



Teacher writes syllables on the child's picture :



Eighth Rote-Song Lesson · Pussy Cat (p. 56)

Mother Goose

English Folk Song

Lightly

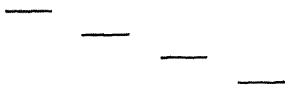
Puss - y cat, puss - y cat, where have you been? I've
been up to Lon-don to vis - it the Queen. Puss-y cat, puss-y cat,
what did you there? I fright-ened a lit - tle mouse un - der her chair.

After the song has been sung with words and with a neutral syllable many times, the teacher sings with *loo*



TEACHER. What question is asked to this tune? [The class recognizes it as the tune to "Where have you been?"]

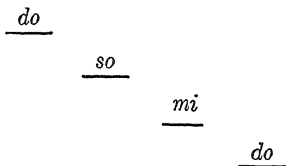
TEACHER. Picture the "Where have you been" tune with your hand. Is it a tune which skips or a tune which steps? Who will put its picture on the board? [Child writes.]



Suggestions for Tuning Up

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Teacher writes the *so-fa* syllables on the child's picture,

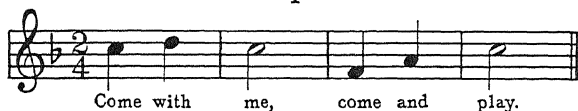


Many children are given the opportunity to sing this tune with the *so-fa* syllables.

Illustrative Lesson

Objective. To use the ability gained through the eight preceding lessons.
Teacher sings with words; class repeats with *so-fa* syllables.

1



2



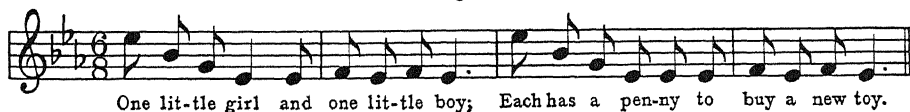
3



4



5



The teacher should find many interesting ways to review the tonal groups which have been presented in the eight illustrative lessons in Activity Two ("Rote-Song Experience for the Purpose of Developing a Feeling for Tonal Tendencies").

ACTIVITY THREE · EXPERIENCE IN RHYTHM

Objective 1. *To develop a feeling for the phrase line.*

NOTE. In the first grade all rote songs have been taught phrase-wise, and for that reason the word "phrase" is not unfamiliar.

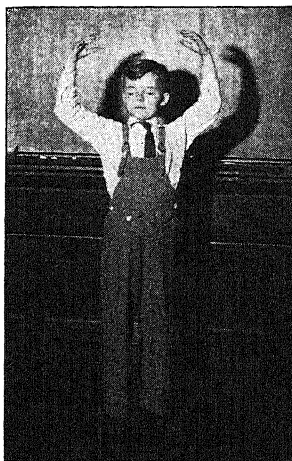
In the second grade, when the teacher sings a new song the class should be asked, first, to consider the word content, and, second, to listen to phrasing.

Illustrative Lesson

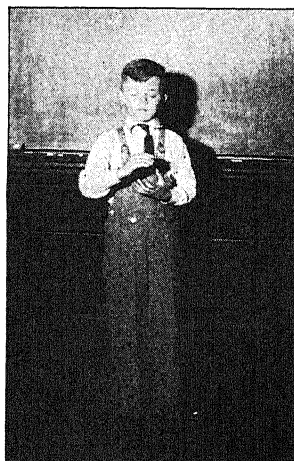
TEACHER. Listen to this song and tell me what it is about. [After discussion she says :] Listen again with your eyes closed, and raise your hands at the end of each phrase. How many phrases did you hear? [The class then learns the song by repeating it phrase by phrase after the teacher. After the song is learned the children should enjoy showing the rise and fall of each phrase with arm movements. Note the pictures.]



At the Beginning of the
Phrase



At the Peak of the
Phrase



Nearing the Close of the
Phrase

When the children first are asked to give physical response to phrasing, it is wise to have them singing their simple songs or hearing instrumental music in which the phrase is short enough to match the span of their attention, but with increasing interest and participation comes an increase in consciousness of phrase beauty. The resourceful class will find many ways to give expression to phrasing. The essential thing is that children sense physically the beginning, the rise, the fall, and the close of the musical phrase.

Instrumental excerpts chosen to offer experience in phrasing will be found in *Play a Tune*. See Classified Contents of *Play a Tune* (p. 5). The following pieces are recommended for first experience in giving physical response to phrasing because of the very definite rise and fall of the phrase line:

- Roundelay (Opus 68, No. 33), SCHUMANN (p. 46)
- Chorus from "Iphigénie en Tauride," GLUCK (p. 45)
- Waltz (Opus 90, No. 14), SCHUBERT (p. 48)
- Impromptu (Opus 142, No. 2), SCHUBERT (p. 55)
- Chanson Triste (Opus 40, No. 2), TCHAIKOVSKY (p. 50)
- Allegro from Sonata No. 5, HAYDN (p. 46)
- Theme (Opus 19, No. 6), TCHAIKOVSKY (p. 51)
- Serenade, CHARLES WIDOR (p. 49)

Objective 2. *To develop a feeling for accent and meter.*

See Illustrative Lessons *Bouncing Ball* (p. 70), *The Street Organ* (p. 71), *Fairy Voices* (p. 72), and *Morning Gladness* (p. 73) of this book.

NOTE. These rote songs should be taught several days before the pupils are asked to make the discoveries recorded in these illustrative lessons.

Instrumental selections in *Play a Tune* found in the section devoted to meter-sensing may be used in connection with these songs in developing a feeling for accent and measure.

Recorded material may be substituted for the instrumental pieces in *Play a Tune* if a piano is not available. The teacher may also sing many songs, giving her class an opportunity to comprehend accent and measure.

Objective 3. *To develop a feeling for simple rhythmic patterns made of quarter, half, eighth, and whole notes.*

See Illustrative Lessons *The Street Organ* (p. 71), *Tick Tock* (p. 73), *If I Had a Doggie* (p. 75), *Gingerbread Boy* (p. 76), *Grasshopper* (p. 77).

NOTE. These rote songs should be taught several days before pupils are asked to make the discoveries recorded in these illustrative lessons.

While singing simple, *familiar* songs the child steps tunes and finds tones of different lengths. There are tones that run, tones that walk, and tones that walk so slowly that they seem almost to wait.

After bodily experience with different patterns built of running, walking, and longer tones, the symbols no longer need to be strange to the pupils. Eighth notes are for running steps, and quarter notes for walking. And so, through all the complications of symbolism of rhythmic pattern, the experience of stepping the pattern clears all mysteries in rhythmic notation. After this experience the lower figure of the meter signature stands for something which the child has discovered for himself.

Objective 4. *Experience in writing rhythm patterns of songs which previously have not been taught by rote.*

See Illustrative Lessons in this book, pp. 78 and 79.

Illustrative Lesson · Discovering Accent

Bouncing Ball (Rote, p. 58)

Mary Smith English Folk Tune

With well-marked rhythm

1. Bounce, bounce, ball! Bounce, bounce, ball! See it jump and see it fall!
 2. Bounce, bounce, ball! Bounce, bounce, ball! Bounce it high as I am tall!

Catch it, Tom! Catch it, Paul! Catch the jol-ly, bounc-ing ball!
 Catch it, Tom! Catch it, Paul! Catch the jol-ly, bounc-ing ball!

The teacher asks the pupils to bounce imaginary balls while singing this song. If the class fails to throw the ball to the floor on the first beat of each measure and to catch it on the second beat, the teacher may bounce her ball with the class through the first phrase. On the second trial the teacher suggests that the pupils close their eyes so that their neighbors' bouncing will not disturb them.

Another day, after the pupils have bounced balls to this song several times, the teacher asks them to say "one" each time the ball is thrown down. The child feels "one" (the accent) long before he is able to analyze his feeling.

See *Chorus* by Gluck (p. 45, *Play a Tune*) and *Moment Musical* by Schubert (p. 59, *Play a Tune*). These two pieces will give the class further experience in showing measure with their arms as they did in *Bouncing Ball*.

The Street Organ (Rote, p. 95)

Mary Jason

Yugoslavian Folk Tune

In waltz rhythm

Turn-ing and turn-ing the or-gan man plays, Grind-ing his
or-gan on bright sun-ny days. Queer lit-tle mon-key comes
danc-ing a-long; Chil-dren all fol-low with laugh-ter and song.

Illustrative Lesson · *Discovering Accent*

TEACHER. Take hold of the handle of an imaginary organ and see if the music tells you when to push down the handle. Close your eyes so you can hear more plainly what the music says. [When the entire class feels the “down push” on the measure accent, ask the children to say “one” every time they push down their organ handles.]

The following pieces from *Play a Tune* will be useful to extend this experience :

Papillons, SCHUMANN (p. 60)

Minuet, MOZART (p. 47)

Minuet, HAYDN (p. 58)

Mountain Dance (p. 60)

Illustrative Lesson · *Discovering Rhythm Pattern*

After the class has had much experience in giving response to measure accent, the teacher says : “Listen as this song walks along with the organ man. There are certain places where the organ man and his song seem to stop. Where are these places?”

If the teacher “steps” the first phrase, giving a step to each tone, the class will discover the long tone at the end of the phrase.

The teacher then makes a picture of a “walking” tone (♩) and of the long tone heard in this song at the end of the phrase (—).

English version by
Frederick Marteus

Fairy Voices (Rote, p. 140)

Russian Folk Tune

Quietly

1. Fair - y voic - es, sweet and light, Soft - ly fall - ing on the night,
2. Fair - y voic - es, far a - way, How I won - der what you say!

Like some sil - ver gong Rings a hap - py fair - y song.
Soon your mu - sic dies Un - der - neath the qui - et skies.

Like some sil - ver gong Rings a hap - py fair - y song.
Soon your mu - sic dies Un - der - neath the qui - et skies.

Illustrative Lesson · Discovering Accent and Measure

After the pupils have had experience in finding the "ones" (measure accents) in *Bouncing Ball* and *The Street Organ*, let them listen for the "ones" in this familiar song, *Fairy Voices*.

TEACHER. Play this song on your street organ. If you close your eyes and listen, the music will tell you when to push down the handle and say "one."

TEACHER. Some music says "one-two," some "one-two-three," and other music says "one-two-three-four." Close your eyes and listen to *The Street Organ*. What does it say?—Yes, *The Street Organ* says "one-two-three." We say it "swings" in "threes."

NOTE. The "one" pulse is always shown by a downward motion, while all other pulses may be shown by upward motions.

In like manner the class discovers that *Bouncing Ball* swings in "twos" and *Fairy Voices* swings in "fours." Out of this experience grows a working knowledge of the upper figure in a measure signature.

Pieces in *Play a Tune* recommended for use at this time: Theme from Sonata, Beethoven (p. 27), and *Chanson Triste* by Tchaikovsky (p. 50).

Morning Gladness (Rote, p. 105)

Nellie Poorman

Brightly

Sally Bowen



1. Good morn-ing, gold-en sun-shine, Good morn-ing, sky of blue!
2. Good morn-ing, friend-ly school-room, Good morn-ing, ev-'ry-thing!



With fac-es glad and shin-ing, We come to wel-come you.
We're glad that we can be here To work and play and sing.

Illustrative Lesson · Experience in Measure

After the pupils have had experience in finding the "ones" (measure accents) in *Bouncing Ball*, *The Street Organ*, and *Fairy Voices*, let them listen for the "ones" in this familiar song, *Morning Gladness*.

TEACHER. Play this song on your street organ. The music will tell you when to push down the handle and say "one." On what words in the first phrase do you say "one" ["morn" and "sun"]? [This is their first experience in finding the "one" on some other word than the first one of the song.]

TEACHER. Listen again with closed eyes, showing the "one" pulses with a downward push. Does this song say "one-two," or "one-two-three," or "one-two-three-four"? [From this time, pupils should be able to discover the number of pulses in each measure in all songs and simple instrumental music presented. In *Play a Tune* many selections are recommended for experience in meter-sensing.]

Tick Tock (Rote, p. 72)

English version by

Cecil Cowdrey

German Folk Song

Smoothly and steadily


1. Tick tock, hall clock, Lit-tle clock and tall clock,
2. Mill wheel, mill wheel! Now you're stand-ing still, wheel.



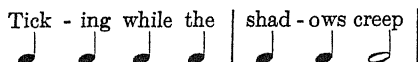
Tick-ing while the shad-ows creep; When the chil-dren fall a-sleep.
Sil-ver stars in win-dows peep; Chil-dren all are fast a-sleep.

Illustrative Lesson · *Discovering Measure*

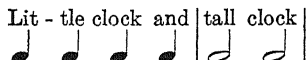
TEACHER. Close your eyes and sing *Tick Tock*. Listen through the first phrase. In other phrases show the "ones" with a down swing, and other pulses by upward swings. [Class discovers that the music says "one-two-three-four."]

Illustrative Lesson · *Discovering the Rhythmic Pattern and Getting Acquainted with Rhythmic Notation*

TEACHER. Walk the third phrase. Is there any tone longer than a "walking" tone [the lazy one]? [In like manner the class discovers that there is a longer tone at the end of each of the last three phrases. Teacher shows picture of this "longer" tone on the blackboard and names it "half note" (♩). While one pupil walks this third phrase the remainder of the class gives response to "measure" by a downward swing on "one" and shorter upward swings on "two-three-four." Class makes these discoveries: that there are two measures in this phrase, and that the first measure has four "walking" tones, while the second measure has two "walking" tones and one longer tone. Teacher puts rhythmic pattern on the blackboard under the words, and while placing a measure bar before "shadows" gives the class an opportunity to *discover the function of the measure bar*. The bar is placed before the word sung on the "one" beat.]



Class discovers that the pattern of the fourth phrase is like the pattern of the third phrase and that the pattern of the second phrase is different in the second measure. Teacher writes the words to the second phrase on the blackboard and first gives some child an opportunity to place the measure bars before the words sung on the "down" beat. Then she has several pupils "step" the rhythm of this phrase while she sings it, and a child who has stepped the rhythm correctly may write the rhythm pattern under the words, thus :



In like manner the pupils discover rests between "walking" tones in the first phrase. Teacher writes rhythmic pattern of first phrase. This is the first time the pupils' attention has been called to the picture of a quarter rest.

Rhythmic patterns in *Play a Tune* which should be heard and "stepped" at this time: *Flora Gave Me Fairest Flowers* (p. 70), *German Dance* (p. 73).

EXPERIENCE WITH EIGHTH NOTES

If I Had a Doggie (Rote, p. 29)

Kathleen Malone

Quietly

Finnish Folk Tune

1. If I had a dog I'd give him Lots of wa - ter and a
 2. Some fine tricks I'd quick - ly teach him, Round the coun - try he would
 3. He'd love me for I would al - ways Speak to him in such a

Slower

great big bone, If I had a dog-gie all my own.
 soon be known; If I had a dog-gie all my own.
 gen - tle tone, If I had a dog-gie all my own.

Illustrative Lesson · *Rhythmic Pattern*

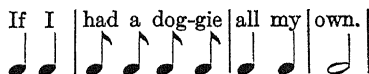
Words of this song are written on the blackboard, phrase-wise. All words of more than one syllable are divided into syllables. Pupils sing and place the measure bars before the words sung on the "ones."

TEACHER. This song starts on the "walking" tones. Listen for words that "run" instead of "walk." [The class discovers "wa-ter and a" and "had a dog-gie." The teacher makes a picture of these four "running" tones.]



After the class has discovered that this song swings in "twos," and has written the measure signature and the rhythmic pattern of the first phrase under the words, the teacher should give several pupils an opportunity to step the last phrase and to discover that the second and fourth measures are different from the second and fourth measures of the first phrase. The rhythmic pattern of the third phrase should then be placed by a pupil on the blackboard under the words.

Later the third phrase may be observed and the rhythmic pattern written under the words, on the blackboard.



Gingerbread Boy (Rote, p. 65)

Ethel Crowninshield

Ethel Crowninshield

Merrily

1. Oh, I wish I were a gin-ger-bread boy, With
 2. I would lean up - on a pep - per - mint cane While

cur - rants on my vest! When I was hun - gry I - could
 walk - ing down the street; If I should see a round and

eat a few of them, And then save all the rest.
 shin - y frost - ed cake, That's where I'd take my seat.

Illustrative Lesson · *Discovering Measure*

The words of the song, *Gingerbread Boy*, should be divided into syllables and placed on the blackboard.

TEACHER. Find the "ones" in this song. What word did you sing for the first "one" ["wish"]? What word did you sing for the second "one" ["gin-ger"]? [The children place the measure bars before these words, and also before the proper words in phrases two, three, and four.]

TEACHER. Does this song swing in "twos," "threes," or "fours"?

Illustrative Lesson · *Discovering Rhythmic Pattern*

TEACHER. Listen to the first phrase and tell which words "run" ["Oh," "I," "gin-ger"]. [After several pupils have stepped the rhythmic pattern of the first phrase, some pupil will be able to write this rhythmic pattern on the blackboard under the words. The class then listens to the third phrase and discovers the "running" tones on "hungry I could eat a few of." Later some pupil is given an opportunity to write this third-phrase rhythmic pattern on the blackboard under the words.]

Suggestions for Tuning Up

77

Marion Flexner

The Grasshopper (Rote, p. 137)

Dorothy Clark

Playfully

1st VOICE 1. A grass - hop - per hopped to a red - bud tree,
 2D VOICE 2. "But I have to work and I can - not play,
 And chirped, "Come a - way, come a - way with me!
 So I'll go with you on an - oth - er day.
 Come a - way, come a - way, come a - way!"
 Hop a - way, hop a - way, hop a - way!"

Slower

Illustrative Lesson · Discovering Measure

The teacher writes the words of this song, phrase-wise, on the blackboard. Words should be divided into syllables.

After the class has found the "ones," a pupil may place the measure bars before the words which are sung on the "ones," and another pupil may place the measure signature.

Illustrative Lesson · Discovering Rhythmic Pattern

The rhythmic pattern of each phrase may then be "stepped" by the pupils, and the pattern placed under the words. Thus:

Example: A | grass - hop - per hopped on a | red - bud tree

The last phrase gives the first experience with the whole note and the tie. Therefore the teacher must explain this rhythmic pattern.

In the illustrative lessons listed below, the child has made discoveries of rhythmic notation in rote songs.

The Street Organ (see this book, p. 71)

Tick Tock (see this book, p. 73)

If I Had a Doggie (see this book, p. 75)

Gingerbread Boy (see this book, p. 76)

The Grasshopper (see this book, p. 77)

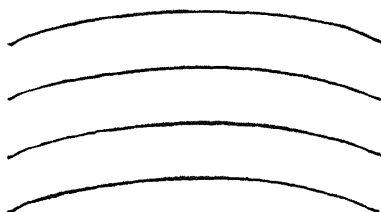
CONTINUING RHYTHMIC EXPERIENCE IN *UNFAMILIAR SONGS*

Illustrative Lesson

Teacher sings *The Cricket* (p. 27, *Tuning Up*), and class makes discoveries which the teacher records on the blackboard.

TEACHER. Close your eyes and show with your arms the phrases of this song as I sing it. [The class discovers four phrases, and the teacher makes the four phrase lines on the blackboard.]

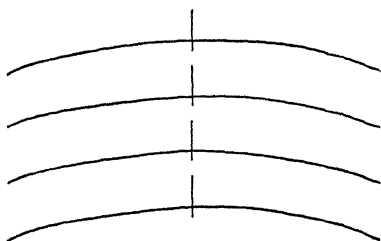
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TEACHER. Listen again, with closed eyes, and discover how many measures are in each phrase. [The class discovers, through physical response to meter, two measures in each phrase.]

TEACHER. Does this song say "one-two," or "one-two-three," or "one-two-three-four"? [When the class has discovered that the song swings in "fours" and that there are two "ones" in each phrase, a blackboard picture shows the pattern.]

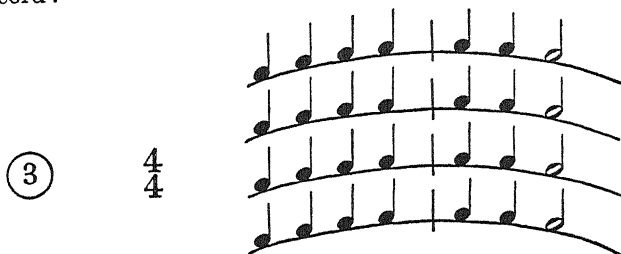
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4
4

TEACHER. This song starts on "walking" tones. After you have listened to the song again, I hope you can tell me where there are tones that are longer than "walking" tones. [Class discovers that each phrase ends on a longer tone.]

Four children are chosen, each to walk one of the four phrases. Class observes these four children walking the rhythmic pattern as the teacher sings, and dis-

covers that all four phrases are built on the same rhythmic pattern. The teacher records the pattern stepped by the four children. This is her final record :

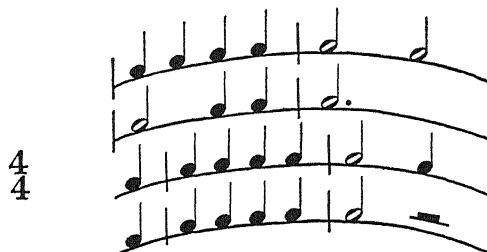


Illustrative Lesson

If I Were in Spain (p. 78, *Tuning Up*), developed according to lesson plan for *The Cricket*, p. 78 in this book.

Teacher sings and the class discovers :

1. There are four phrases.
2. There are two "ones" [accents] in each phrase.
3. The song swings in fours.
4. The last two phrases do not begin on "one" [the first count of a measure].
5. The rhythmic pattern of each phrase :



For further experience in discovering and recording rhythmic patterns compare *Blow, Wind, Blow* (p. 96, *Tuning Up*), *My Dog* (p. 112, *Tuning Up*), *Riding Through the Sky* (p. 116, *Tuning Up*).

These are rote songs with very interesting rhythmic patterns which, if presented as the song *The Cricket* was presented, will develop ability to hear, analyze, and write any rhythmic pattern in 2/4, 3/4, or 4/4 measure in *Tuning*

Up. [Many rote songs of this grade are in 6/8 measure. They should not be used as "study" songs.]

Rote songs suggested in Activity Two ("Rote-Song Experience for the Purpose of Developing a Feeling for Tonal Tendencies") and Activity Three ("Experience in Rhythm") named in the order in which they should be presented.

Playmates (tonal group, *so-la-so*). See page 58.

Where is Cinderella's Shoe? (tonal group, *so-ti-re-fa*). See page 59.

Mary Lou and Peter Paul (tonal group, *fa-la-do*). See page 61.

Bouncing Ball (discovering accent, 2/4 measure). See page 70.

The Organ Man (tonal group, *do-mi-so*). See page 62.

Fairy Fiddles (tonal groups, *so-so-do* and *do-re-do*). See page 62.

The Street Organ (*first presentation*: discovering 3/4 measure; *second presentation*: (a) discovering rhythmic pattern, (b) first rhythmic notation). See page 71.

Peter Day (tonal group, *mi-fa-mi*). See page 63.

Fairy Voices (discovering 4/4 measure). See page 72.

Morning Gladness (discovering phrases which do not start on the accented beat). See page 73.

Willy, Willy, Will (tonal group, *do-ti-do*). See page 64.

Tick Tock (discovering rests; experience in rhythmic notation). See page 73.

If I Had a Doggie (discovering running notes (eighth notes); experience in rhythmic notation). See page 75.

Pussy Cat (tonal group, *do-so-mi-do*). See page 66.

Gingerbread Boy (experience in phrase patterns starting on the unaccented pulse and including eighth notes). See page 76.

The Grasshopper (experience in rhythmic notation; the whole note and tie). See page 77.

Teachers will notice in the illustrative lessons of Activity Two and Activity Three that when pupils are concentrating on tonal relationship they are not asked to analyze rhythm, and when they are concentrating on the rhythm they are not asked to think of tonal relationship. Isolating tonal element or rhythmic element in the mind of the child in each lesson of the second grade is important. Little children cannot think of several things at one time. If they are hearing consciously measure and rhythmic pattern and are becoming acquainted with rhythmic notation, for the time being they should not be disturbed with the consideration of tonal relationship.

ACTIVITY FOUR · FIRST EXPERIENCE WITH THE SCORE

Objective. To translate aural impressions into staff pictures.

First Staff Picture · *The Organ Man* (p. 38)

Elizabeth Garrett Austrian Folk Tune

Not too slow



1. Come, come, if 'you can! Hear the or - gan man.
 2. See his lit - tle cup He is hold - ing up!
 3. Down my street they'll go Play - ing tunes I know.

A little softer

Oh, he is sure to bring A mon - key on a string.
 He'll make the pen - nies ring, This mon - key on a string.
 I'm sure he tries to sing, This mon - key on a string.

Illustrative Lesson · Staff Notation of do-mi-so

An exact copy of this familiar rote song is placed on the blackboard before the music period. Pupils sing as they swing each phrase.

NOTE. After this lesson has been developed from the blackboard, the pupils should turn to page 38 of *Tuning Up* and sing from their books.

The pupils have sung the first phrase with syllables many times and have made the discovery that the first and second phrases sound alike. They have observed the rhythmic notation to songs listed in Activity Two ("Experience in Rhythm"). Therefore they are familiar with *notes*, although they have never thought of them in staff relationship. However, they have made hand pictures of tunes and are familiar with the words "step" and "skip" in reference to tones.

Teacher sings with words "Come, come, if you can." Class repeats with syllables, *do-mi-so-so-so*, making a hand picture of the tune. (These syllables were learned in the illustrative lesson described on page 62.)

TEACHER. Does this tune [*do-mi-so*] move in "steps" or "skips"?

PUPILS. Skips.

TEACHER. [Turning to song on blackboard] Let us count the lines on which this tune is written. [Teacher points to the lower line first and counts with

the class 1-2-3-4-5. She then points to lines in some such order as this: 3-1-4-2-5, class telling the number of each line.]

TEACHER. Let us count the spaces between the lines. [Teacher points to the spaces and counts with the class: "one-two-three-four."]

TEACHER. After we have sung the first phrase of this song again, could you tell me in which spaces you see *do-mi-so*? [Draws five lines and places the *do-mi-so* as individual children direct.]

TEACHER. Who would like to write *do-mi-so* in these spaces? [Several pupils are given the opportunity to write *do-mi-so* on a blank staff. The teacher then sings with *loo do-mi-so* from A and from D, and the class sings after her *do-mi-so*.]

TEACHER. We can sing our tune high or low, and the picture of the tune moves when the tune moves. [Teacher sings *do-mi-so* in the key of A.]

TEACHER. If I place this new *do* in the second space, who can place the *mi* and *so*? [There will be many volunteers.]

The teacher then sings *do-mi-so* in the key of D and places *do* (below the staff), asking pupils to place *mi-so*.

TEACHER. You have noticed that if *do* lives in a space, *mi* and *so* live in the next two spaces. But *do* sometimes lives on a line. Where do you think *mi* and *so* live if *do* lives on this first line? [She sings *do-mi-so* in the key of E as she writes *do* on the first line. Several alert pupils will be ready to place *mi* and *so* on the lines above the *do* line.]

In similar manner the teacher gives the class experience in writing *do-mi-so* in the keys of G and B, always singing the correct pitch of *do* as she writes *do*.

The following day each child should be given an opportunity to write *do-mi-so* in one of these keys: D, E, F, G, A, B. The teacher should always sound the correct pitch for *do* after the child has written the three notes. Taking the teacher's pitch the child then sings the tune he has written on the blackboard — *do-mi-so*. If he can think of three words which he would like to sing to this tune, he may write these words under his staff picture. "See my dog," "Let's go home," "Can you skate?" are words that pupils have sung.

Finding an immediate use for information which the class acquires is the teacher's objective. Facts of which each child has become conscious are these:

1. The number names of the five lines and four spaces.
2. The picture of the tune is high on the staff if the tune is high, and lower on the staff if the tune is lower.
3. If *do* lives in a space, *mi* and *so* live in the two spaces above.
4. If *do* lives on a line, *mi* and *so* live on the two lines above the *do* line.

Teachers must realize the importance of several days' experience with this picture of *do-mi-so* in different keys before the staff notation of another song is presented.

No mention of key signature is made at this time. If the teacher places *do* and sings the proper pitch, she has established the key position for the time. Key signatures only confuse little children at an early stage of development.

Second Staff Picture · *Playmates* (p. 17)

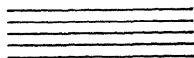
The teacher sings the first phrase of *Playmates* with *loo*, the child repeating after her the words.

The teacher sings "Jonathan," and the class sings *so-la-so* with hand picture.

TEACHER. Does so "step" or "skip" to *la*?

CLASS. Step.

TEACHER. Let us make the picture of Jonathan's name on this staff.



I will place the *so* on the fourth line.



If *la* "steps" up from *so*, will *la* be on a line or in a space? [There will probably be a difference of opinion, but the majority will decide that a "step" from the fourth line would place *la* in the fourth space.]



After several pupils have been given an opportunity to write Jonathan's tune (*so-la-so*) in the key of G, they are given experience in writing and singing it in other keys. The teacher's part is to *place* the first *so* and sound the correct pitch.

A brief review in writing *do-mi-so* in different keys is then given.

The teacher sings with words or with *loo* some such phrase as this:



TEACHER. Can you spell that tune? [The class spells *do-mi-so so-la-so*.]

TEACHER. Should you like to write that tune? I will place the first *do*.
[Before the lesson period is over, different children will have written this little tune in these keys: D, E, F, G, A.]

Facts which have grown out of the experience of this lesson :

1. If *so* lives on a line, *la* lives in the next space.
2. If *so* lives in a space, *la* lives on the next line.

Third Staff Picture · *Peter Day* (p. 48)

Follow the procedure of the previous lesson, in which the staff picture of *so-la-so* became familiar.

In this lesson, experience with the picture of *Peter Day*, *mi-fa-mi*, is given in several keys. Close the lesson with the teacher's singing a phrase similar to the following :



Class sings with syllables the phrase and writes it after the teacher places the first *mi*.

Children are encouraged to sing phrases using two of the three tone groups which they have written.

FOURTH STAFF PICTURE

Illustrative Lesson · *Where Is Cinderella's Shoe?* (Rote song observed in *Tuning Up*, p. 67)

Present as *Organ Man* was presented. After the pupils have sung the tune for "Cinderella" with syllables (*so-ti-re-fa*) and have observed it in their books, have them place it on the staff on the blackboard. Teacher should then sing *so-ti-re-fa* in the key of G and place the *so* on the added space below, the class completing the picture of *so-ti-re-fa* in the key of G. Next the class should write it in the key of F, teacher placing *so* on the added line below the staff.

Facts that have grown out of the experience of this lesson :

1. If low *so* lives on a line, *ti*, *re*, and *fa* live on the three lines above the *so* line.
2. If low *so* lives in a space, *ti*, *re*, and *fa* live in the three spaces above the *so* space.

FIFTH STAFF PICTURE

Illustrative Lesson · *Mary Lou and Peter Paul*. (Rote song observed in *Tuning Up*, p. 50)

Present as *Organ Man* was presented. Pupils discover that the picture of the tune for "little girl" (*fa-la-do*) is like the picture of *do-mi-so*. Have the class write *fa-la-do* in several keys and later use it in a one-line song of their own making. *Example*:



SIXTH STAFF PICTURE

Illustrative Lesson · *Willy, Willy, Will*. (Rote song observed in *Tuning Up*, p. 132)

Present as *Peter Day* was presented, the class singing the "Willy, Willy, Will" of the last two phrases with syllables (*do-ti-do-ti-do*).

Ask several children to write in their books *do-ti-do* as they observe it in this song.



Then place high *do* on the fifth line, asking a child to write *ti-do*. In like manner different children write *do-ti-do* in the following named keys: D, C, B, A, G, the teacher always placing the first note. After a child has written a tonal group, the teacher sounds the correct pitch for the first tone, and the child sings his tonal group with correct pitch.

SEVENTH STAFF PICTURE

Illustrative Lesson · *Fairy Fiddles*. (Rote song observed in *Tuning Up*, p. 15)

Present from book as *Organ Man* was presented. Teacher sings with words "sweet and clear." Class sings with syllables. Then class writes *so-so-do* in the key of E flat, later writing it in the keys of D and F. Pupils soon discover

that when *so* is on a line, high *do* is in a space, and if *so* is in a space, high *do* is on a line. On another day have the class sing the *last phrase* of *Fairy Fiddles* with syllables and write *do-re-do* first in the key of E flat and later in several keys.

EIGHTH STAFF PICTURE

Illustrative Lesson · *Pussy Cat.* (Rote song observed in *Tuning Up*, p. 56)

Present as *Organ Man* was presented, concentrating on the staff picture of the question "Where have you been?" Writing *do-so-mi-do* will be comparatively easy at this time, the class having become familiar with the picture of *do-mi-so* in the lesson on the *Organ Man* and of *so-do* in the *Fairy Fiddles* lesson.

Writing the ascending tonic-chord group and the descending tonic-chord group in several keys is important. Experience with the score of these eight songs and rhythmic experience similar to that described in Activity Three ("Experience in Rhythm") gives a child ability to write on the staff any simple short song he may create. The following type lesson may be helpful in motivating the work of the eight lessons presenting staff pictures.

Illustrative Lesson · *Using Familiar Tonal Groups*

After these nine tonal groups become familiar by sight as well as sound, the teacher may sing short phrases composed of two or more of these tonal groups, giving the pupils opportunity to repeat these short phrases with *so-fa* syllables and to write them on the staff.

TEACHER. Who can spell the tune to "Where have you been?"? [Class sings *do-so-mi-do*.]

TEACHER. Here is a longer tune. Who can sing it with the syllables? [Teacher sings with words and with *loo*, class singing it immediately with syllables.]



After the class has sung this one-phrase song with syllables and with words, the teacher writes the words under a staff (dividing all words of more than one

syllable). Then the teacher places the first note and gives a pupil the opportunity to complete the picture of this tune on the staff over the words. At this time the teacher shows the class that each new note is placed over the next syllable in the sentence "'Tin - kle,' says the tel - e - phone."

TEACHER. Am I singing the tune you have just written on the blackboard? [Teacher sings with words or *loo*.]



The class recognizes the difference in the last measure, sings with syllables, and makes the change in the picture on the staff.

TEACHER. What tunes am I putting together? [Teacher sings with *loo*.]



Some in the class are sure to recognize the tunes for *Willy, Willy, Will, Jonathan*, and *Peter Day*. After the teacher has placed the first note on the staff, some pupil writes the picture of this tune.

Teacher sings with *loo*:



After class has sung this with syllables and written it on the staff, it may wish to write words to fit the tune. *Examples*:

1. Bet - ty is | pick - ing some | cher - ries to - | day.
2. Let us go | roll - ing our | hoops up the | street.

Putting together the short tonal groups which have been isolated from these eight rote songs makes an interesting music game and is excellent preparation for the creative experience which follows.

ACTIVITY FIVE · EXPERIENCE WITH THE NOTATION OF SIMPLE UNFAMILIAR SONGS

Through the sixteen rote songs listed on page 80 of this book, the children have acquired ability which should make them competent to develop unfamiliar songs with Plan One, below, and Plan Two, p. 89 of this book.

Plan Two demands more power than Plan One. Any song in *Tuning Up* not marked "Rote" may be presented by one of these two procedures after the sixteen rote songs (p. 80) have been observed both aurally and visually.

PLAN ONE

Objective. To translate aural impressions into visual expression.

Illustrative Lesson · *Cloud Pictures* (p. 24)

This is an unfamiliar song. Place the words, divided into syllables, on the blackboard under a staff.

1. Teacher asks pupils to read words silently and to tell how many phrases there are in the song.

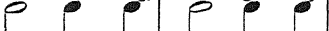
2. Teacher then asks one child to read the words of the first phrase, another child to read the second phrase, another the third, and another the fourth.

3. Teacher sings the song, and the pupils indicate meter. (Downward motion of arms for "one" and upward motion for all other pulses.)

4. One pupil is asked to place the meter signature (which the class discovered), and another pupil is asked to place the measure bars before the accented words while the teacher sings again and the class shows meter with arms. If no errors are made, the measure bars are then placed on the staff.


5. Teacher sings first phrase, class showing meter while one child steps rhythmic pattern. If the rhythmic pattern is stepped correctly, the child is asked to put the pattern under the words.

Wind blow - ing, | Clouds go - ing. |



6. Teacher sings second phrase, the class showing meter with hands, and one child stepping the rhythmic pattern of the second phrase. Then one child is asked to write the pattern under the words.

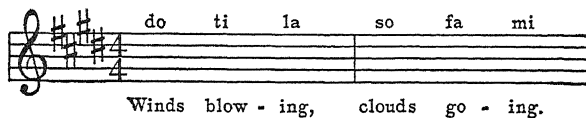
Slow - ly through the | blue. |



7. Use the same procedure for phrases three and four.

8. Teacher asks children to hear the song again and to think of words that are sung on the *do* pitch. Many children will discover that the song ends on *do*.

9. After teacher sounds the final word of the song ("too") and calls it *do*, she asks the class to discover on what tone the song begins. Each phrase is sung with syllables by individual pupils and by the class, and the syllables are written above the staff, thus:



10. The key signature and first note are placed by the teacher.

11. Pupils, referring to *so-fa* syllables, written above staff, then tell the teacher where to place each note head of each phrase. The teacher should be careful to place each note over proper word.

12. Pupils may complete the score by adding rhythmic notation (stems and flags).

13. The entire song is sung with *so-fa* syllables while the pupils are showing meter.

14. The song is then sung with words.

15. The class then opens books and sings the song with words from the books.

PLAN TWO

Objective. *To translate visual impressions into aural expression (music reading).*

Illustrative Lesson · *Invitations* (p. 32)

This is an unfamiliar song. Books in hands of pupils.

1. Individual pupils read the words to the first phrase in rhythm, showing measure with arm. If there is any difficulty, it is soon cleared away if several pupils step the rhythm as the class reads words.

2. Use the same procedure for all phrases.

3. Class speaks words in rhythm several times, each time showing the meter with the arms.

4. Teacher then sounds *do*, and then sounds first pitch of the song, calling it by its syllable name. (Notice that key signatures have not been presented to the second-grade child.)

5. Class studies silently the tune of the first phrase, indicating the rise and fall of melody with hands.
6. One pupil sings the first phrase with *so-fa* syllables, showing measure with arm.
7. Use the same procedure for each phrase.
8. Class sings the entire song with *so-fa* syllables, showing measure with arms.
9. Class sings the entire song with words, showing measure with arms.
10. Several pupils are given the opportunity to step the rhythmic pattern while the class sings the entire song with words.

NOTE. There are teachers who feel that Plan Two should be reserved for the third grade. Many teachers recognize experiences recorded in Activities Two, Three, and Four as being the basis of all music development, and therefore wish to spend more time on them and less on Activity Five.

ACTIVITY SIX · CREATIVE MUSIC

Specific Objective. To stimulate the desire of the child for self-expression through creating original melodies.

Suggested Helps

1. As suggested in the first grade, the children first may be encouraged to make little tunes about something they noticed on their way to school.

There has already been developed an unconscious feeling for the "home tone," or *do*; but if the child fails to give a *do* ending, ask if the song sounds finished.

2. The teacher may sing a question, asking individual children to reply.

Example:

TEACHER. What does little birdie say?

do do mi mi so so so

PUPIL. Peep, peep, peep.

so mi do [A usual reply.]

Encourage every child to try, and praise him for his efforts. At the same time it may be found advisable to have the class suggest changes to make original tunes more pleasing.

Illustrative Lesson

Write on the blackboard a short, rhythmic, poetic sentence of not more than two lines, under a staff. A poem which the children are learning may furnish one or more of these poetic motives.

Ask the children to scan this poetic sentence while swinging or stepping its rhythm. *Example:*

See the monkeys at the zoo,
Looking through the bars at you.

Children read the words silently and discover for themselves the accented syllables or words. One child is asked to read aloud, showing accent with hand. If the class is satisfied with that child's meter, the time signature may be placed by one child, and the measure bars placed before the words which received the accents. Next the rhythmic pattern should be discovered. While the class repeats the two phrases showing meter, let someone step the rhythmic pattern. After the rhythmic pattern has been stepped, it should be written under the words.

When the children have a feeling for the rhythm of the words, ask them to be quiet for a moment and think of a tune which would be pretty with the words of the first line. Tell them to think over the tune before they sing it so that they will be able to sing the same tune again.

As a pupil sings his tune, the teacher writes with syllables or numbers, either on the board or on a piece of paper, what has been sung. Several pupils may sing their tunes for the same line of words, and the teacher writes each tune in syllables or numbers for her own use.

The teacher then sings in turn each of these tunes for the children, giving them opportunity to decide which they like best.

Children then sing the phrase decided upon and proceed in the same manner to find a tune for the second phrase.

Have the pupils decide which of the several suggested tunes seem to go best with the first phrase and sing the two together.

NOTE. Before attempting to create a tune of more than two phrases, children should discover phrase repetition in several familiar songs. They will find that the first phrase is often repeated (sometimes with slight changes) and that other phrases are similar.

Teacher sings the entire song and then sounds *do*, after which the class discovers on what tone of the scale the song begins. Each phrase is sung with syllables by individual pupils and by the class, and the syllables are written above the staff by the teacher. The key signature and first note are placed by the teacher. Pupils then tell the teacher where to place each note of the first phrase and each note of the second phrase. The teacher should be very careful to place the note over the proper word or part of a word.

MONTHLY OUTLINE FOR *TUNING UP*

For every month there are rote songs listed, which are to be taught for art value and for experience in phrasing. Teachers are urged to choose those songs which fit into other classroom activities.

*First Month**Rote songs for art value and phrasing only*

Catch Me If You Can (p. 9)

Fairy Songs (p. 10)

The Echo (p. 11)

Rote songs to build tonal and rhythmic vocabularies

Playmates (p. 17). (Presentation in this book, p. 58.)

Where Is Cinderella's Shoe? (p. 67). (Presentation in this book, p. 59.)

Mary Lou and Peter Paul (p. 26). (Presentation in this book, p. 61.)

Bouncing Ball (p. 58). (Presentation in this book, p. 70.)

Organ Man (p. 38). (Presentation in this book, p. 62.)

Fairy Fiddles (p. 15). (Presentation in this book, p. 62.)

Rhythmic activity

1. Reviewing first-grade rhythmic activities.
2. Giving physical response in the phrasing of many songs.

*Second Month**Rote songs for art value and phrasing only*

NOTE. Choose from this list:

The Neighborhood Parade (p. 13)

Tommy Tootles (p. 14)

When I Grow Up (p. 50)

Jack-O'-Lanterns (p. 43)

Rote songs to build tonal and rhythmic vocabularies

The Street Organ (p. 95). (Presentation in this book, p. 71.)

Peter Day (p. 48). (Presentation in this book, p. 63.)

Fairy Voices (p. 140). (Presentation in this book, p. 72.)

Morning Gladness (p. 105). (Presentation in this book, p. 73.)

Willy, Willy, Will (p. 132). (Presentation in this book, p. 64.)

Rhythmic activity

1. Phrasing of song material.
2. Phrasing of items from *Play a Tune*. (See list of selections recommended for first experience, p. 69 of this book.)
3. Meter-sensing of song material.

Third Month

Rote songs for art value and phrasing only

NOTE. Choose from this list :

- The Kind Kangaroo (p. 16)
- The Boy with a Rabbit (p. 18)
- Slumber Song (p. 20)
- The Frog's Concert (p. 21)
- Thanksgiving (p. 51)
- November Days (p. 60)
- Chickadee (p. 100)

Rote songs to build tonal and rhythmic vocabularies

- Tick Tock (p. 72). (Presentation in this book, p. 73.)
- If I Had a Doggie (p. 29). (Presentation in this book, p. 75.)
- Pussy Cat (p. 56). (Presentation in this book, p. 66.)
- Gingerbread Boy (p. 65). (Presentation in this book, p. 76.)
- The Grasshopper (p. 137). (Presentation in this book, p. 77.)

Rhythmic activity

1. Review of phrasing and measure-sensing in instrumental material from *Play a Tune*.
2. Experience with simple rhythmic patterns in familiar songs.

Fourth Month

Rote songs for Christmas

- Christmas Windows (p. 83)
- Christmas Carol (p. 84)
- Christmas Shopping (p. 85)
- Bundles (p. 87)
- So Did I (p. 88)
- Three Wise Men (p. 90)
- Christmas Tree (p. 91)

94 Music in Kindergarten and Primary Grades

Review of all tonal groups with which the child has become familiar in rote songs. See Illustrative Lesson on page 67 of this book.

Rhythmic activity

1. Continuation of physical response to phrasing and meter in pieces from *Play a Tune*.
2. Experience with rhythmic patterns of simple songs sung by the teacher. See Illustrative Lesson *The Cricket*, p. 78 of this book.

Fifth Month

Rote songs

Jack and Jill (p. 76)
Dunkle Doodle Dumps (p. 34)
Little Yellow Duck (p. 68)
Travel (p. 80)

First experience with the score. See pages 81-87. (NOTE. First rhythmic notation was introduced in second month through the Illustrative Lesson *The Street Organ*, p. 71 of this book.)

Illustrative Lessons

The Organ Man (p. 38). (Presentation in this book, p. 81.)
Playmates (p. 17). (Presentation in this book, p. 83.)
Peter Day (p. 48). (Presentation in this book, p. 84.)

Rhythmic activity

1. Continuation of physical response to phrasing and meter.
2. Experience in stepping rhythmic patterns of simple songs.

Sixth Month

Rote songs for art value and phrasing

NOTE. Choose from this list:

Blow, Wind, Blow (p. 96)
Take Care (p. 103)
My Dog (p. 112)
A Valentine (p. 115)
Lincoln (p. 118)

Continued experience with the score.

Illustrative Lessons

Where Is Cinderella's Shoe? (p. 67). (Presentation in this book, p. 59.)

Mary Lou and Peter Paul (p. 26). (Presentation in this book, p. 61.)

Willy, Willy, Will (p. 132). (Presentation in this book, p. 64.)

Fairy Fiddles (p. 15). (Presentation in this book, p. 62.)

Pussy Cat (p. 56). (Presentation in this book, p. 66.)

Rhythmic activity

1. Continuation of physical response to phrasing and meter in selections found in *Play a Tune*.

2. Experience in stepping and writing rhythmic patterns of songs. See this book, pp. 74-80.

Seventh Month

Rote songs

Riding through the Sky (p. 116)

Easter Day (p. 127)

Where Are You Going? (p. 130)

Creative music. See Illustrative Lesson on page 90 of this book.

Unfamiliar songs presented by Plan One. (Presentation in this book, p. 88.)

Any simple songs in *Tuning Up* not marked "Rote" may be presented by Plan One.

Eighth Month

Rote songs

Swinging Along (p. 135)

Spring (p. 146)

Signs of Spring (p. 147)

Unfamiliar songs presented by Plan One, described on page 88, or Plan Two, described on page 89, of this book.

Any simple song in *Tuning Up* not marked "Rote."

Rhythmic activity

1. Continuation of physical response to phrasing, meter-sensing, and the stepping of simple rhythmic patterns.

2. Experience in recording rhythmic discoveries. See Illustrative Lesson on page 74 of this book.

*Ninth and Tenth Months**Rote songs*

NOTE. Choose from this list :

The Pigeons (p. 150)

The Maypole (p. 151)

Scissor-man (p. 152)

The Airplane (p. 157)

A Bird's Song (p. 162)

Sing of Summer (p. 163)

Unfamiliar songs presented by Plan One or Plan Two.

Rhythmic activity

Continuation of physical response in phrasing, meter-sensing, and the stepping of simple rhythmic patterns and in recording discoveries. See Illustrative Lesson on page 78 of this book.

Teaching Suggestions for *Rhythms and Rimes*

Rote songs and reading songs for third or fourth grade.

General Objective

To provide for every child a musical experience which will enrich life and prove to be an adequate medium of expression.

Specific Objectives

1. To increase vocal ability through spontaneous song singing.
2. To cultivate a sensitive ear for rhythmic design and form.
3. To increase the ability to read songs containing simple rhythmic and melodic progressions.
4. To increase participation in co-operative, or group, activities.
5. To foster an interest in self-expression through creative activity.
6. To develop an ability to write in notation melodic phrases which are heard (dictation).
7. To increase the desire to hear, sense, and appreciate mood in songs as well as in instrumental music.

Musical Experiences

EXPERIENCE ONE · The Rote Song.

EXPERIENCE TWO · Music Reading.

EXPERIENCE THREE · Rhythmic Discrimination.

EXPERIENCE FOUR · Creative Expression.

EXPERIENCE FIVE · Music Appreciation.

An examination of the graphic digest for *Rhythms and Rimes* which follows shows that the organization of this book resembles that for *Tuning Up*.

Graphic Digest for Rhythms and Rimes

Organization of song material for cultural and voice development and for reading music.

Page	Title	Cultural Development	Use	Measure	Key	Form
2	<i>Reproduction</i> : "Neapolitan Boy," Antonio Mancini					
3	Front Matter					
5	Classified Contents					
8	Illustration					
9	Night and Day [FS]	Unifying voices	Rote	4/4	E \flat	abac
10	How Do You Do? [FS]	Song repertory	Rote	3/4	E \flat	abba
11	A Little Bird [FS]	Song repertory	Rote	4/4	F	abca
12	Uncle Frank	Song repertory	Rote	C	F	abcd
13	Cradle Song	Bel canto	Rote	4/4	A \flat	abcd
14	Young Mister Duck	Song repertory	Rote	4/4	D	abcdef
15	If All the World [FS]	Voice correction	Rote	6/8	D	abcd
16a	October Days [FS]	Song repertory	Read.	4/4	A	ab
16b	My Radio [FS]	Voice correction	Read.	2/4	A \flat	ab
17	Birds and Fishes [FS]	Bel canto	Read.	4/4	A \flat	abca
18	Chums [FS]	Song repertory	Read.	4/4	A \flat	abcde
19	<i>Reproduction</i> : "Chums," Francis C. Jones					
20	A Warning	Concert	Rote	3/4	C	abcde
21	The Eskimos [FS]	Bel canto	Read.	4/4	A \flat	aabc
22	A Scottish Tale [FS]	Song repertory	Read.	3/4	A \flat	abac
23	Mister Squirrel [FS]	Song repertory	Read.	4/4	D	ab
24	Out in the Country [FS]	Bel canto	Read.	4/4	D	abcd
25	Hi-ya Hi! [FS]	Concert	Read.	4/4	D	abca
26	Yo-San	Concert	Rote	6/8	F	A:abcc B:abde
27	Halloween	Voice improvement	Rote	2/4	G	aab
28	Mountain Pastures [FS]	Bel canto	Read.	4/4	D	ababc
29	Wild Geese [FS]	Song repertory	Read.	4/4	A	abc
30	Johnny Stare [FS]	Song repertory	Read.	4/4	D	abcd
31	Pay with a Smile [FS]	Concert	Rote	3/4	A \flat	abcb
32	Shoes and Rubbers [FS]	Song repertory	Read.	4/4	G	abcb
33	The Violin and the Drum [FS]	Song repertory	Read.	2/4	G	abab
34	Rock-a-by	Bel canto	Read.	3/4	G	abcde
35	On Columbus Day [FS]	Song repertory	Read.	3/4	G	aabb
36	To Market [FS]	Song repertory	Read.	4/4	A \flat	aabbc
37	Airplanes [FS]	Song repertory	Read.	4/4	B \flat	abcd
38a	<i>Reproduction</i> : "Indian Harvest," I. E. Couse					
38b	Indian Harvest [FS]	Bel canto	Read.	4/4	B \flat	abacdc
40	Market Day [FS]	Song repertory	Read.	4/4	B \flat	abab
41	Here and There [FS]	Song repertory	Read.	3/4	B \flat	abcdcd
42a	A Sea Lullaby	Bel canto	Rote	6/8	E \flat	abcd

Suggestions for Rhythms and Rimes

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Page	Title	Cultural Development	Use	Measure	Key	Form
42b	Thanksgiving [FS]	Song repertory	Read.	4/4	E	abbc
44	Moon in the Sky	Concert	Read.	3/4	E♭	aabc
45	Cats and Dogs [FS]	Song repertory	Read.	4/4	E♭	abcd
46a	Sky at Night [FS]	Song repertory	Read.	3/4	E♭	abcd
46b	Learning to Drive	Song repertory	Read.	4/4	E♭	aabbcc
48	Laughing Ho, Ho! [FS]	Song repertory	Rote	6/8	A	aabc
49	A Song of the Flag [FS]	Concert	Read.	4/4	A♭	abca
50a	Things I Like Best	Song repertory	Read.	3/4	A♭	abac
50b	Armistice Day [FS]	Song repertory	Read.	4/4	G	abcd
52	The Harvest Festival [FS]	Song repertory	Read.	4/4	B♭	abcd
53	Names	Song repertory	Rote	C	A♭	aabcd
54	The Whistling Boy [FS]	Bel canto	Rote	4/4	G	abcde
55	<i>Reproduction: "Whistling Boy," Frank Duveneck</i>					
56	French Market Song	Song repertory	Read.	3/4	D	abca
57	The Bee and the Baby [FS]	Song repertory	Read.	4/4	E♭	aabbcc
58a	The Woodcutters [FS]	Song repertory	Read.	4/4	A	abcd
58b	The Fruit Man [FS]	Song repertory	Read.	4/4	B♭ minor	abcd
60	Call of the Sea [FS]	Song repertory	Rote	6/8	E	abcd
61	The Stream [FS]	Bel canto	Read.	4/4	C	abccde
62	The Rabbit's Lunch [FS]	Song repertory	Read.	4/4	C	aabcaa
64	The Traveler [FS]	Song repertory	Read.	4/4	B♭	abcde
65	The Sailor [FS]	Song repertory	Rote	6/8	E♭	abac
66	Mother's Hands [FS]	Concert	Read.	4/4	C minor	abcd
67	The Night Air Mail [FS]	Song repertory	Read.	4/4	G	abcd
68	A Garden Party [FS]	Song repertory	Read.	2/4	A♭	abccab
69	Your Home and Mine [FS]	Bel canto	Read.	3/4	D	abca
70	The Rainbow [FS]	Bel canto	Read.	4/4	D	aabbcc
71	Jolly Little Eskimo	Song repertory	Rote	4/4	D	abcd
72	Dancing on the Green [FS]	Song repertory	Read.	4/4	F	aabcd
73	Making Flour [FS]	Song repertory	Read.	4/4	F	aaba
74	My Fiddle	Voice improvement	Read.	3/4	F	abcd
75	Flowers and Birds	Bel canto	Read.	4/4	F	abcd
76	Indian Lullaby	Song repertory	Rote	3/4	G minor	abcde
77	Sunshine	Bel canto	Read.	4/4	E♭	abcd
78	Cling Clang [FS]	Song repertory	Read.	4/4	G minor	abcb
79	The Oriole	Bel canto	Read.	3/4	G	abab
80	The Christmas Tree	Song repertory	Rote	4/4	E♭	abcd
81	The First Christmas [FS]	Song repertory	Read.	3/4	F	abcdb
82	Merry Christmas [FS]	Song repertory	Rote	4/4	A♭	abacd
84	Shepherds and the Star [FS]	Concert	Read.	4/4	A	abcc
85	Cousin Michael [FS]	Song repertory	Rote	C	A♭	abac
86	Christmas Carol [FS]	Song repertory	Rote	4/4	A♭	aaba
87	Last Night	Bel canto	Read.	4/4	E♭	abac
88	Gifts [FS]	Song repertory	Read.	3/4	G	aabbaz
89	With Our Sleds [FS]	Song repertory	Read.	4/4	A minor	abcd

Page	Title	Cultural Development	Use	Measure	Key	Form
90	Chinese Evening Song [FS]	Concert	Read.	4/4	G	abcb
92	There Was a Goose	Concert	Read.	3/4	G	ababcb
93	Stars	Song repertory	Read.	4/4	F	abcdef
94	Skating [FS]	Song repertory	Read.	3/4	C	abcd
95	Game of Flowers [FS]	Song repertory	Rote	6/8	G	aabcc
96	Echo	Concert	Read.	4/4	G	A:abac B:ddef
97	Winter [FS]	Bel canto	Read.	4/4	B \flat minor	aabc
98	The Miller of Arden [FS]	Song repertory	Rote	3/4	G	abcd
99	Wooden Shoe Dance [FS]	Melodic vocabulary	Prep.	4/4	G	abcd
100	Wonderings [FS]	Song repertory	Read.	4/4	G	abac
101	Song of the Violin [FS]	Song repertory	Read.	4/4	G	abcd
102a	Pancakes [FS]	Song repertory	Read.	4/4	G	ab
102b	Books [FS]	Song repertory	Read.	4/4	G minor	ab
103	Rabbit and the Hunter [FS]	Song repertory	Read.	4/4	A \flat	aabc
104	Growing [FS]	Song repertory	Read.	4/4	A \flat	abcd
105	Washington and Lincoln [FS]	Song repertory	Rote	4/4	A \flat	abcd
106	<i>Reproduction: "Feeding Her Birds," Jean François Millet</i>					
107	Feeding Her Birds [FS]	Song repertory	Read.	3/4	E \flat	abcbcd
108	Pony's Birthday [FS]	Song repertory	Read.	4/4	A \flat minor	abac
109	Dancing in the Woods [FS]	Song repertory	Rote	3/4	G	abcb
110	Sun in the Sky	Song repertory	Read.	4/4	E	abbc
111	Hop Sing Lee	Concert	Read.	4/4	E	abac
112	Midsummer's Night [FS]	Song repertory	Read.	4/4	E \flat	aabb
114	Merry-go-round	Concert	Rote	6/8	E \flat	abac
115	The Shower	Song repertory	Read.	2/4	G	abcd
116	Indians	Concert	Read.	4/4	G minor	abca
118	Neighbors [FS]	Song repertory	Read.	4/4	B \flat	abac
119	The Airplane [FS]	Song repertory	Read.	4/4	B \flat	abcdbe
120	Oopsy Daisy Oh! [FS]	Song repertory	Rote	3/4	E \flat	abacc
121	The Candle [FS]	Song repertory	Read.	4/4	B \flat	abcd
122	Prayer	Concert	Read.	C	D	abcd
123	<i>Reproduction: "Infant Samuel Praying," Sir Joshua Reynolds</i>					
124	A Golden Boat [FS]	Song repertory	Read.	4/4	D	abcd
125	Puddings and Pies [FS]	Concert	Read.	4/4	D	aabcb
126a	In Holland	Song repertory	Read.	4/4	F	abac
126b	Winter Dream [FS]	Bel canto	Read.	4/4	F	abac
127	Underneath the Willow [FS]	Bel canto	Read.	4/4	F	abcd
128	Peter and the Swan [FS]	Concert	Read.	4/4	G minor	aabc
130	Up and Down the Hill	Concert	Rote	3/4	E \flat	abcd
131	Old Glory [FS]	Song repertory	Read.	4/4	A \flat	abcd
132	Come to the Garden [FS]	Song repertory	Read.	3/4	A \flat	abcc
133	Playing in the Sun [FS]	Song repertory	Read.	3/4	F	abba
134	Lady Spring [FS]	Bel canto	Read.	3/4	E	abacc

Suggestions for Rhythms and Rimes

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Page	Title	Cultural Development	Use	Measure	Key	Form
135a	The Dancing Wind	Concert	Rote	3/4	G	abcd
135b	The Deer [FS]	Bel canto	Read.	2/4	B♭ minor	ab
136	Down the Stream [FS]	Song repertory	Read.	C	A♭ minor	abcd
137	Gypsy Song [FS]	Song repertory	Read.	2/4	E	abcd
138	The Lonely Song [FS]	Song repertory	Read.	4/4	G	aabcbcd
139	Tree Town [FS]	Song repertory	Rote	3/4	E♭	abac
140	A Surprise [FS]	Song repertory	Read.	4/4	F	A:abab B:cbcd
141	The Dance [FS]	Song repertory	Read.	3/4	A♭	abc
142	<i>Reproduction: "Girl with Cat," Paul Hoecker</i>					
143	The Girl with the Cat	Song repertory	Rote	6/8	C	A:abac B:aabc
144	Nine Red Horsemen [FS]	Concert	Read.	3/4	D	A:abab B:cdef
146	The Red Apple	Song repertory	Read.	4/4	G	abcde
147	Mistress Mary	Song repertory	Read.	4/4	E♭	abcde
148	Daisies	Concert	Rote	3/4	B♭	A:abcd B:cdef A:abcd
149	Signs of Spring [FS]	Song repertory	Read.	3/4	A♭	aabc
150	The Orchard [FS]	Song repertory	Read.	3/4	A	aabc
151	My Garden	Song repertory	Read.	4/4	G	abcd
152	Cheerio	Song repertory	Rote	4/4	F	abac
153	Singing	Song repertory	Read.	4/4	E♭	abcde
154	The Game [FS]	Song repertory	Read.	4/4	E♭	abacd
155	The Wind	Concert	Read.	4/4	A♭	abcde
156	Cobwebs	Song repertory	Read.	4/4	D	abcde
157	The Rabbit	Song repertory	Rote	6/8	E♭	abcd
158	The Santa Fe Trail	Concert	Read.	4/4	G minor	A:abcc B:defg
159	<i>Reproduction: "The Santa Fe Trail," John Young-Hunter</i>					
160	Clap and Click [FS]	Song repertory	Read.	3/4	C	aabcaa
161	Let's Play [FS]	Song repertory	Read.	3/4	G	abac
162	Shadows [FS]	Song repertory	Rote	6/8	A♭	abcde
163	Vacation Days [FS]	Song repertory	Read.	4/4	C	abcbe
164	The Telephone Call	Song repertory	Rote	6/8	E♭	abcdef
165	The Lamps of Night [FS]	Song repertory	Read.	4/4	E♭	abcd
166	The Kite [FS]	Song repertory	Read.	3/4	A♭	abc
167	At the Fair [FS]	Song repertory	Read.	4/4	A♭	abcd
168	Swimming [FS]	Song repertory	Rote	6/8	C	A:abab B:cdef
169	Morning Prayer	Song repertory	Read.	C	D	abcd
170	With Happy Voices	Song repertory	Read.	3/4	A	abcd
171	America	Song repertory	Rote	3/4	G	A:abc B:defg

EXPERIENCE ONE · THE ROTE SONG

Objectives. 1. *To provide a wider acquaintance with vocal music than can be obtained in reading songs.*

2. *To make singing a medium for expressing varied moods.*

3. *To increase the ability to use the voice correctly.*

Rote songs are taught with books in the hands of the pupils. The manner of presentation is similar to that given on pages 22-23 of this book, but as the pupils have their books it is not necessary to spend too much time on memorizing the words. By this time the pupils should be sensitive to the word content, and emphasis should be placed on the artistic interpretation of the songs.

EXPERIENCE TWO · MUSIC READING

PROCEDURE A

Objective. *To gain additional skill in translating music notation having more varied tonal and rhythmic patterns into music conceptions and expressions.*

The following songs may be used as preparatory songs for a review of melodic intervals and key positions :

October Days (p. 16)	[Key of A]
My Radio (p. 16)	[Key of A-flat]
Mister Squirrel (p. 23)	[Key of D]
Shoes and Rubbers (p. 32)	[Key of G]
Airplanes (p. 37)	[Key of B-flat]
Thanksgiving (p. 42)	[Key of E or E-flat]
The Stream (p. 61)	[Key of C]

Review


It will be noted that each of the songs listed is immediately followed by several reading songs, not only in the same key position but also having the same melodic progressions which pupils have learned to understand in their experience with *Tuning Up*. It is necessary to review these melodic intervals and key positions with the simpler rhythms employing ♩, ½, ¼, before proceeding to the new rhythm.

New Rhythmic Pattern

One new rhythmic element appears in the reading songs of *Rhythms and Rimes*: that of two equal tones to one beat (♩ ♩). This begins with a

preparatory song on page 99, and appears in many of the songs in the remainder of the book.

Courses of study which have been examined show a wide variety of ideas used in the presentation of eighth notes in reading songs. The following methods seem to be the ones which are used most commonly :

1. Where pupils have been accustomed to pointing to the notes or "tapping" them, they have always pointed or "tapped" once to quarter notes, twice to half notes, three times to the dotted half note ; and so on, holding the tone according to the number of taps. With the new rhythm  they sing the first eighth note as the finger goes down and the second note as the finger comes up.

2. In many places the songs are studied rhythmically before any attempt is made to produce the melody. Pupils may use clapping or any other audible expression with the teacher, and thus employ the rhythmic pattern of the song as a purely rhythmic drill.

3. When larger body motions are used to understand rhythmic patterns and fix them in the mind, eighth notes become "running" notes in contrast to quarter notes, which are "walking" notes.

4. In some instances spoken scansion of the words prepares the way for reading the melody. While the class speaks the words in rhythm, they may show the measure (whether 2/4, 3/4, or 4/4) with a downward motion of the left hand.

In some songs it may seem wise to employ many different ideas, but in all good teaching the device occupies an inconspicuous place and should be subordinate to the requirements of the work to be accomplished. One reason why pupils are slow to comprehend any new rhythmic pattern is because they look at the *heads* of the notes and fail to see the *stems*.

Suggested Lesson Plan for the First Lesson with the New Rhythm¹

Books in the hands of the pupils. The class has already learned by rote the preparatory song on page 99 of *Rhythms and Rimes*, both with words and *so-fa* syllables. They have become acquainted with the new rhythmic pattern in sound and appearance in the score.

By this time the pupils have had experience in locating *do* from the key signature. In keys having sharps in the signature, the sharp farthest to the right locates *ti* of the scale, and by counting up one they find the position of

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high *do*. If *ti* is on a line, *so-mi-do* are on the three lines below the *ti* line. Thus in the preparatory song *Wooden Shoe Dance*, *ti* is located on the fifth line, *so* on the fourth line, *mi* on the third line, and *do* on the second line.

In keys having flats in the signature, the flat farthest to the right indicates the position of *fa* of the scale, and by counting down four, low *do* is located. Thus it is easy to locate the tonic chord, *do-mi-so*, which may be completed by adding high *do*. If *fa* is on a line, low *do* will be on a space.

First Experience in Reading New Rhythm

After the pupils have turned to the new song *Wonderings*, on page 100, let them look at the song carefully in order to discover the measure accent and the rhythmic pattern of the phrases.

Individual pupils may read the words in the four phrases (one pupil reading one phrase), showing measure accent with a downward motion of the left arm.

After a sense of measure and rhythm is established, let the pupils locate the tonic chord from the key signature and discover on which tone the song begins.

The teacher sounds low *do* on the pitch pipe and the class studies silently. This study should bring out the fact that the third phrase is a repetition of the first phrase.

Do not delay participation too long, as the interest will lag. After a short period of study, in which pupils may point or tap to the notes (see suggestion on page 103), they should be ready to sing this simple song. It may be sung by phrases, using syllables,

1. By the entire group.
2. By individual rows.
3. By individual pupils.

If the rhythmic pattern presents any difficulty, a few of the pupils may step the rhythm while the rest of the class sings.

As soon as the song moves smoothly with syllables the class may sing the song with words, giving due attention to the interpretation. It is essential that although they are singing a new song, the pupils realize the importance of all marks of expression.

PROCEDURE B

The general basis of this plan is stated in the relation of Procedure B to *Tuning Up* on page 46 of this book.

Those who follow this method will find only one new element to study in *Rhythms and Rimes*. This is the rhythmic pattern of two equal tones to one beat (♩ ♩), beginning on page 99.

This element, known variously as the "second rhythm," "second time pattern," and so on, may be drilled upon before the pupils are ready to sing the song on page 99. The customary plan is to use the blackboard either with or without staff representation. Such formal drill usually involves the practice of singing the rhythm on a desirable pitch with a neutral syllable. With this method pupils come to know the new rhythmic pattern entirely apart from its relation to the song, and they apply this knowledge to the songs which follow page 99 in *Rhythms and Rimes*.

PROCEDURE C

On page 47 of this book there is a general statement of the basic idea on which this plan is founded.

The Graphic Digest (pages 98-101) shows the form scheme of every song in *Rhythms and Rimes*. From this list any teacher may find it easy to select those songs which best fit this procedure.

Up to page 98 in *Rhythms and Rimes* there are many songs with varied rhythmic patterns, but beginning on page 98 the pattern presenting two tones to one beat occurs most frequently. The strength and form of the phrase structure are conducive to an easy mastery of this rhythmic element. In these songs the melodic and rhythmic structures are in perfect accord.

In many instances, when pupils find that the rhythmic patterns are difficult they are given brief but related drill on the blackboard. Before that is done, however, every effort is made to show the natural relation of the rhythmic pattern to the melodic design. Many times the words of the poem are used for additional assistance.

PROCEDURE D

On page 48 a general statement describing the basis of this procedure is given with reference to its application to *Tuning Up*.

All songs in *Rhythms and Rimes* may be regarded as useful and valuable when using this plan of presentation. There follows a list of songs which are particularly suitable for the purpose under which they are listed.

1. A review of simple diatonic progressions and easy skips for independent reading :

Mister Squirrel (p. 23)
 Out in the Country (p. 24)
 Johnny Stare (p. 30)
 Dancing on the Green (p. 72)
 Shoes and Rubbers (p. 32)
 Wild Geese (p. 29)
 My Fiddle (p. 74)

2. Review of simple diatonic progressions and easy thirds :

The Stream (p. 61)
 The Rabbit's Lunch (p. 62)
 Making Flour (p. 73)
 On Columbus Day (p. 35)
 The Night Air Mail (p. 67)
 The Violin and the Drum (p. 33)
 A Garden Party (p. 68)
 To Market (p. 36)
 The First Christmas (p. 81)

3. a. Eighth notes in pairs :

The Miller of Arden (p. 98)
 Pancakes (p. 102a)
 Books (p. 102b)
 Wonderings (p. 100)
 The Dance (p. 141)
 Sun in the Sky (p. 110)
 The Airplane (p. 119)
 Old Glory (p. 131)

b. Eighth notes in groups of four :

Wooden Shoe Dance (p. 99)
 Midsummer's Night (p. 112)
 Playing in the Sun (p. 133)
 Indians (p. 116)
 Cousin Michael (p. 85)

4. Tonic chord with easy rhythmic elements.

Key of A and A-flat

The Eskimos (p. 21)
 A Scottish Tale (p. 22)
 The Kite (p. 166)
 Chums (p. 18)
 Birds and Fishes (p. 17)
 The Wind (p. 155)
 A Garden Party (p. 68)

Key of D

The Rainbow (p. 70)
 Jolly Little Eskimo (p. 71)
 French Market Song (p. 56)
 Mountain Pastures (p. 28)
 If All the World Were Paper (p. 15)
 Puddings and Pies (p. 125)
 A Golden Boat I'll Buy You (p. 124)
 Prayer (p. 122)

Key of E and E-flat

The Game (p. 154)
 Cats and Dogs (p. 45)
 The Bee and the Baby (p. 57)
 Mistress Mary (p. 147)

EXPERIENCE THREE · RHYTHMIC DISCRIMINATION

(*Play a Tune*)

Objectives. 1. *To develop and strengthen the feeling for the phrase line and the sense of measure accent.*

2. *To increase the experience of spontaneous response to instrumental music.*

The suggestions given on pages 27–30 for rhythmic responses and on pages 51–52 for discovering phrases and recognizing differences in measure accent may be used also with *Rhythms and Rimes*. Many of the songs may be used effectively to develop phrase consciousness and serve as a preparation for perceiving phrases in unfamiliar instrumental music. The following suggestions of songs and pieces which are similar in phrase structure may assist the teacher to obtain successful results :

Rhythms and Rimes

How Do You Do? (p. 10)
 Your Home and Mine (p. 69)
 The Violin and the Drum (p. 33)
 Pony's Birthday (p. 108)
 Prayer (p. 122)
 A Garden Party (p. 68)
 The Sailor (p. 65)






Play a Tune

Leezie Lindsay (p. 53)
 Minuet (p. 47)
 Chorus (p. 45)
 Nocturne (p. 49)
 Songs of the Dawn, No. 5 (p. 64)
 Song of the Gypsy (p. 62)
 Country Dance (p. 66)

Measures and Phrases

Through this rhythmic experience children learn that eighth notes move more rapidly than quarter notes ; they discover the significance of the measure

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signature, that the upper figure denotes the number of beats in a measure and the lower figure indicates the kind of note which receives one beat. They learn to express in notation the rhythmic patterns using , , , , and  by the following process:

1. After hearing the music ask the class to step the note values.
2. The teacher writes on the board the rhythmic picture of each phrase as the class names the notes ("walking notes," "running notes," etc.).
3. The teacher tells the class the correct name of the note: quarter note, half note, whole note, or eighth note.
4. By showing the measure accent (a downward movement of the arm on the first beat of each measure) the pupils are able to discover whether the music begins on the first beat or some other beat in the measure.

Some songs in *Rhythms and Rimes* which may be used for this activity are

Shoes and Rubbers (p. 32)
Cats and Dogs (p. 45)
French Market Song (p. 56)
The Harvest Festival (p. 52)
Birds and Fishes (p. 17)
A Little Bird (p. 11)
Playing in the Sun (p. 133)
The Rabbit's Lunch (p. 62)

Many of the selections in *Play a Tune* are equally useful and add variety.

EXPERIENCE FOUR · CREATIVE EXPRESSION

Objectives. 1. *To develop the ability to think musically through the creation of original melodies, either individually or as a group activity.*

2. *To provide an opportunity to record these original melodies in notation.*

Suggested Helps

1. Value of Words. In all the suggestions given for this music activity, up to this point emphasis has been placed on the importance of the words. Whether the child sings about something he has observed (see pages 9 and 32 of this book) or the teacher sings a question which children may answer (p. 53), it is important that the mind have something tangible to grasp. Obviously the words give a clue as to the rhythm and accent, but they do more.

They stimulate the imagination and arouse an interest to create some musical expression which will be appropriate.

2. Original Poems. By the time the pupils reach this period in their school life they will probably enjoy creating their own poems which are to be set to music. This may be done at home or in school; it may be a part of the music lesson or be a separate activity.

Sometimes it may be helpful for the children to create poems for melodies which are familiar, in order to get a proper conception of the rhythmic pattern and balance which are essential to lyric verse.

In order to help the children the teacher may suggest a variety of topics. Children react quickly to familiar subjects, and the myriad experiences of the average child permit ample opportunity for many different appeals to his interest and his feeling.

3. The Song. *a. Creation.* The words of the song are written on the black-board under the staff and with each word divided into syllables.

Time is allowed for the children to read the poem quietly until they understand its meaning. Then they may read it in concert, in order to discover the words or syllables which are strongly accented and the measure signature which is correct.

The teacher asks some child who is ready to sing the first phrase. The other children should observe carefully, to see whether the melody is satisfactory and whether the rhythmic pattern is correct. This may require more attention to the notes used in the rhythmic pattern, and it may be necessary for some pupils to step the rhythmic pattern. After the pupils have agreed as to which words or syllables need long tones and which need shorter ones, some child may come to the board and record the rhythmic pattern under the words, while some other pupil puts in the measure signature and bar lines.

NOTE. In many of these poems, which are obviously simple, the pupils may be able to create the first phrase without going through the process of recording the rhythmic pattern and measure signature. When that is possible it is better to omit these preparatory measures, as they take much time which might better be directed to the actual composition of the song.

Before adding the second phrase the teacher may ask, "Who else has a tune for this phrase?" Many different children will respond, and the teacher may observe the obvious preference of the class. When the class has decided on the phrase which is preferable, the teacher may ask the group to sing it with *so-fa* syllables, and some pupils may write the syllables above the staff.

The second phrase is created in much the same way as the first, and the

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two are sung together. The class may decide at this time whether the tune of either phrase can be repeated with good effect. The remaining phrases are added, and when the tune is completed the class sings the entire song with the words and the *so-fa* syllables, which have been written above the staff.

b. Notation of the Song. With the syllables already written above the staff, it should be a simple matter for different children to write in the notes. By asking such questions as "What is the highest note in the song? What is the lowest note? Where had we better locate *do* in order to have this melody come within the range of your voices?" the children may be led to place the tonic chord in a suitable position, and then the teacher can put in the key signature.

NOTE. The children have been reading songs which have been within the compass of D (first space below the staff) and F (fifth line of the staff), so that their reading experience should help them in determining the key position. The teacher may offer some suggestions if the children need assistance.

Any question about the kind of notes to be used (when the rhythmic pattern has not been written on the board) may be easily answered by asking the class to sing the song and notice which notes are held longer than others.

It may be that repeated singing of the song may cause the children to discover places where the melody can be improved. It is extremely important, although the creation of the melody and its notation are interesting and make an appeal for individual activity, that at all times the musical beauty of the tune should be emphasized, and each created expression should be a significant musical expression.

EXPERIENCE FIVE · MUSIC APPRECIATION

Objectives. 1. *To increase the understanding of those features which are essential to beautiful music.*

2. *To develop the discrimination of varied moods and rhythms.*

3. *To lead the pupil to interpret the musical message in terms of his own need for musical expression.*

Suggested Helps

On pages 54 and 55 of this book there are some recommendations for using the songs in *Tuning Up* as a preparation for phrase recognition and perception

of design in instrumental compositions. The following songs in *Rhythms and Rimes* may be used for a similar purpose :

1. Songs illustrating repetition :

Night and Day (p. 9)
How Do You Do? (p. 10)
A Little Bird (p. 11)
A Scottish Tale (p. 22)
Hi-ya Hi! (p. 25)
The Violin and the Drum (p. 33)
Indian Harvest (p. 38)

2. Songs illustrating contrast :

Pay with a Smile (p. 31)
A Warning (p. 20)
The Whistling Boy (p. 54)
Call of the Sea (p. 60)
Mother's Hands (p. 66)
Jolly Little Eskimo (p. 71)

3. Some selections in *Play a Tune* illustrating

Repetition	Contrast
Gently My Johnny (p. 14)	Gigue (p. 7)
Musette (p. 28)	Theme, Sonata Opus 14, No. 2 (p. 27)
March (p. 32)	Norwegian Dance (p. 39)
Waltz (p. 40)	Pastorale (p. 43)
Nocturne (p. 52)	Chorus (p. 45)
Lullaby (p. 71)	Minuet (p. 47)
Harlequin Columbine (p. 24)	Song without Words No. 9 (p. 57)

Motives and Phrases Compared

Experience in listening to music in order to discover either similarities or contrasts in motives and phrases causes the pupils to focus their attention on the design of the melody. They learn quickly to observe the structure either of songs or of simple instrumental pieces. They will notice that in many tunes the motives and phrases are elaborated in the repetition. The significance of such words as *sequence* and *recurrence*, in addition to the now familiar words *motive*, *phrase*, and *repetition*, will become more apparent, and the *rise* and *fall* of the phrases will eventually indicate the climax or the coming to a point of rest, either partial or complete.

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Some songs are longer than others. For example, *Hi-ya Hi!* on page 25 of *Rhythms and Rimes* consists of four phrases, and there is a sense of finality at the end of the fourth phrase. *Rock-a-by* (p. 34) has five phrases, as does *Here and There* (p. 41), while *Gifts* (p. 88) has six phrases and the entire song seems to be one unit, or period. But in *Yo-San* (p. 26), *A Surprise* (p. 140), *Nine Red Horsemen* (p. 144), and *The Santa Fe Trail* (p. 158) there seems to be a point of rest at the end of the fourth phrase (motive). So the pupils discover that phrases are grouped into musical sentences, just as words are used in language expressions.

General Results

This attention to music structure is only justified when it helps the pupils to gain a new understanding of the musical meaning and a clearer comprehension and value of the musical charm.

If phonograph records are available, the class may derive much pleasure in applying their experience with their songs and the simple compositions in *Play a Tune* to pieces which are a little more elaborate and in which the orchestra is used as the medium of expression.

Participation in this experience of music appreciation means that each pupil must make the music a part of his own personal experience—respond to its rhythm, live its story, enter into its mood, and allow its inspiration to become a vital part of his life.

Further suggestions for the development of music discrimination will be found in the Music Appreciation Course of *The World of Music*.

APPROACH TO MUSIC READING

PROCEDURE E

SONG MATERIAL: *Rhythms and Rimes*

PIANO MATERIAL: *Play a Tune*

General Objective

To give to every child an opportunity to develop into a being who loves music and feels joy in participation in its expression.

Specific Objectives

1. To continue the development of the child's voice through free, joyous song singing and to enrich and extend his song repertory.
2. To develop a sensitiveness to form and design in music and to increase feeling for rhythmic pattern and rhythmic balance.
3. To extend development of aural power.
4. To develop ability to translate simple song conceptions into notation (music writing).
5. To develop an elementary degree of skill in translating music notation into music conceptions (music reading).
6. To stimulate further the desire for self-expression through the creation of original melodies and to develop the ability to translate the created melodies into staff notation.

Activities of Experience

ACTIVITY ONE. Song Singing.

ACTIVITY TWO. Rhythmic Experience.

ACTIVITY THREE. Translating Aural Impressions into Notation.

ACTIVITY FOUR. Music Reading.

ACTIVITY FIVE. Creative Music.

ACTIVITY ONE · SONG SINGING

Objective. *To develop the song repertory along lines appropriate to the expanding powers of the child.*

Rote songs are taught with books in the hands of the pupils.

After two years of using a pure, floating tone in rote-song singing, and one year of physical response to phrasing, third-grade pupils should sing with a significance that expresses the spirit of the words and music.

Correct pronunciation is gained through imitation. Therefore the teacher should give special attention to this item in her own singing.

ACTIVITY TWO · RHYTHMIC EXPERIENCE (*PLAY A TUNE*)

Objective 1. *Further to extend the feeling for the phrase line.*

See page 68 of this book for an illustrative lesson in developing a feeling for the rise and fall of the phrase in rote singing.

Songs in *Rhythms and Rimes* which are recommended for further development of phrase consciousness are listed here.

Flowers and Birds (p. 75)

Indian Lullaby (p. 76)

How Do You Do? (p. 10). (Pupils discover that there are three phrases only.)

A Little Bird (p. 11)

Cradle Song (p. 13)

If All the World Were Paper (p. 15)

The Sailor (p. 65)

Jolly Little Eskimo (p. 71)

The Miller of Arden (p. 98)

Daisies (p. 148)

The Rabbit (p. 157)

Shadows (p. 162). (Five phrases.)

The Telephone Call (p. 164). (Six phrases.)

Instrumental excerpts chosen to offer experience in phrasing will be found in *Play a Tune*. See the classified contents of *Play a Tune*, p. 5.

Objective 2. *Further to develop a feeling for accent and meter.*

Instrumental excerpts in *Play a Tune* found in the section devoted to meter-sensing may be used in connection with the songs in *Rhythms and Rimes* to develop further a feeling for accent and meter.

The following named songs are recommended for the pupils' experience in finding accent and determining meter signature. The teacher should sing these songs first, giving the class opportunities to make discoveries. Later the songs may be sung by the pupils, with the books open before them.

The Violin and the Drum ($\frac{3}{4}$) (p. 33)

Rock-a-by ($\frac{3}{4}$) (p. 34)

Here and There ($\frac{3}{4}$) (p. 41). (Starting on unaccented beat.)

Learning to Drive ($\frac{4}{4}$) (p. 46)

The Harvest Festival ($\frac{4}{4}$) (p. 52). (Starting on unaccented beat.)

NOTE. See page 70 of this book for suggestions for developing meter consciousness.

Objective 3. To provide opportunity for experience in phrasing and meter-sensing simultaneously.

Illustrative Lesson

TEACHER. Indicate ends of phrases in this music. [Play any piece listed in the section recommended for meter-sensing in *Play a Tune*.]

TEACHER. As I play again, show the "ones" [the accents]. How many pulses do you hear between the "ones"?

TEACHER. I believe that we can show pulses while we are phrasing. The children in rows one, two, and three may find the ends of phrases in the music as those in rows four, five, and six find the "ones" and the counts between the "ones."

NOTE. Children should give the type of physical response with which they have been familiar in previous lessons.

TEACHER. Now I should like to see some boy or girl show the counts with his arms and in the same way show the ends of phrases while stepping around the room. Could someone suggest a way in which he could show the ends of phrases?

CHILD. Turn around at the end of each phrase.

TEACHER. Betty may step around the room, showing the counts with her arms and turning at the end of each phrase. [Children will suggest many ways in which meter and phrasing may be expressed simultaneously.]

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Objective 4. *To provide further experience in hearing and giving physical response to rhythmic patterns built of whole, half, quarter, and eighth notes and rests.*

The following named songs are recommended for further experience in hearing and giving physical response to rhythmic patterns:

NOTE. See Illustrative Lesson on pages 78 and 79 in connection with *Tuning Up* for suggestions.

The Eskimos (p. 21). (Four identical phrase patterns.)

Here and There (p. 41)

A Little Bird (p. 11). (Rhythmic pattern containing eighth notes.)

Cousin Michael (p. 85). (Rhythmic pattern containing eighth notes.)

Wooden Shoe Dance (p. 99). (Rhythmic pattern containing eighth notes.)

Song of the Violin (p. 101). (Containing groups of eighth notes.)

Hop Sing Lee (p. 111). (All phrases built on the same rhythmic pattern.)

Rabbit and the Hunter (p. 103). (Rhythmic pattern built of eighth, quarter, and half notes and half rests.)


Sun in the Sky (p. 110). (Rhythmic pattern in which two eighth notes are used on one syllable.)

ACTIVITY THREE · TRANSLATING AURAL IMPRESSIONS INTO NOTATION

Illustrative Lesson · *October Days* (p. 16), Austrian folk tune. Words on blackboard under a staff

October Days

Hope Ann Rhodes *Brightly* Austrian Folk Tune



1. How we love Oc - to - ber days, Red and gold and yel - low.
2. Car-pets bright on coun-try ways, Ap-ples grow-ing mel - low.

Teacher asks pupils to read words silently and to tell how many phrases there are in the song.

Teacher then asks one child to read the words of the first phrase, and another child the words of the second phrase.

Teacher sings song, and with closed eyes pupils indicate the meter. (Use a downward motion of arms for "one" and an upward motion for all other beats.)

One pupil is asked to place the meter signature, and another pupil is asked to place the measure bars before the right words while the teacher sings and the class shows the meter with arms. If no errors are made, the measure bars are then put on the staff.

Teacher sings first phrase, class showing meter while one child steps rhythmic pattern. If the rhythmic pattern is stepped correctly, the child is asked to put the pattern under the words.

Teacher sings second phrase, the class showing the meter with hands, and one child stepping the rhythmic pattern of the second phrase. Then a child is asked to write the rhythmic pattern under the words.

Teacher asks children to hear the song again and think of words that are sung on the *do* pitch. Many children will discover that the song ends on *do*.

As teacher sounds the final word of the song and calls it *do*, she asks the class to discover on what tone the song begins. Each phrase is sung with syllables by individual pupils and by the class, and the syllables are written above the staff.

The key signature is placed by the teacher, and the class locates the tonic chord (*do-mi-so-do*) on an isolated staff. At this time the teacher may prefer to place *do* on the staff, giving pupils the opportunity to complete the tonic chord.

One pupil writes the first phrase on the staff over the proper words, and another pupil the second phrase.

The entire song is sung with *so-fa* syllables while the pupils are showing the meter with arms.

The song is then sung with words from the blackboard and from the book.

NOTE. Finding the tonic chord. Later in the year the pupils should be given experience in locating *do* from the key signature. In flat keys the last flat to the right indicates the position of *fa*, and from *fa* pupils can locate *so-mi-do*. In sharp keys the last sharp to the right is on *ti*. If *ti* is on a line, *so*, *mi*, and *do* are on the three lines below the *ti* line. If *ti* is in a space, *so*, *mi*, and *do* are in the three spaces below the *ti* space. The tonic chord should be completed by adding the high *do*.

All songs not indicated as rote songs in *Rhythms and Rimes* may be developed by the plan described in Activity Three ("Translating Aural Impressions into Notation") or by the plan described in Activity Four ("Music Reading"). The two types of experience should be continued through the year. As the pupils grow in their power and skill in translating music notation into

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music conceptions the plan described in Activity Three may be omitted. Illustrative lessons in both procedures are given here with songs that present very little difficulty and with songs having more complicated tonal and rhythmic patterns.

First Illustrative Lesson · *Translating Aural Impressions into Notation* (p. 101)

Song of the Violin

Mary Smith *Joyfully* Danish Folk Tune

1. If I could play the vi-o-lin, I would make a mer-ry, mer-ry tune;
2. I'd play a - bout the fair-y folk Danc-ing in their dain-ty lit-tle shoon,¹

I'd play a - bout the fair - ies That dance up - on the moon.
A - danc-ing on the sil - ver That paves the shin-ing moon.

Place the words on the blackboard under a staff.

Teacher asks pupils to read words silently and to tell how many phrases there are in the song.

Teacher then asks one child to read the words of the first phrase, another child the words of the second phrase, another the third, and another the fourth.

Teacher sings the song, and with closed eyes pupils indicate the meter. (Downward motion of arms for "one" and upward motion for all other beats.)

One pupil is asked to place the time signature, and another pupil is asked to place the measure bars before the right words and on the staff while the teacher sings and the class shows the meter with arms. Pupils make these discoveries without the aid of the teacher.

Teacher sings the first phrase, class showing the meter while one child steps the rhythmic pattern. If the rhythmic pattern is stepped correctly, the child is asked to put the pattern under the words.

Teacher sings the second phrase, asking pupils to listen for words on running tones (eighth notes).

¹ An old English word for "shoes."

Teacher sings the second phrase again, the class showing the meter with hands, and one child stepping the rhythmic pattern of the second phrase. Then one child is asked to write the pattern under the words.

The same procedure is followed for phrases three and four.

Teacher asks children to hear the song again and think of words that are sung on the *do* pitch. Many children will discover that the song ends on *do*.

As the teacher sounds the final word of the song ("moon") and calls it *do*, she asks the class to discover on what tone the song begins. Each phrase is sung with syllables by individual pupils and by the class, and the syllables are written above the staff.

The key signature is placed by the teacher, and the class locates the tonic chord, *do-mi-so-do*, on an isolated staff.

One pupil writes the first phrase on the staff over the proper words, another pupil the second phrase, etc.

The entire song is sung with *so-fa* syllables while the pupils are showing the meter.

The song is then sung with words from the blackboard and from the books.

NOTE. When pupils have had much rhythmic experience, they enjoy songs built on rhythmic patterns containing eighth notes. From page 99 to the close of the book (*Rhythms and Rimes*) there are many songs with interesting rhythmic patterns.

Second Illustrative Lesson · *Translating Aural Impressions into Notation* (p. 102)

Pancakes

Elizabeth Garrett

Czech Folk Tune

With well-marked rhythm


1. Bak-er, bak-er, what a bus-y man, Bak-ing ev-'ry-thing good to eat!
Ev-'ry day I stop to look at you, As I'm go-ing a - long the street.
2. Pan-cakes, pan-cakes, you are mak-ing them; I can see you as I . pass by.
All day long I watch you mak-ing them, Turn-ing, toss-ing them up so high!

Place the words on the blackboard under the staff.

How many phrases are there in this song?

Find the "ones."

Write the measure signature.

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Put in the measure bars.

Listen for running tones ("busy," "ev'ry").

Listen for half note ("eat").

Step the rhythmic pattern of the first phrase.

Teacher writes the rhythmic pattern under the words as the children dictate.

Teacher places the key signature and asks the class to locate the tonic chord (*do-mi-so-do*).

Teacher sings the song and asks the class to sound *do*. After the children have sounded the correct pitch for *do*, have them discover the syllable for the first tone of the first phrase.

Class makes hand picture of the melody of the first phrase as the teacher sings. The class then sings with syllables.

The same procedure is used for the second phrase.

Syllables are written over the staff.

One pupil writes the first phrase on the staff; another pupil writes the second phrase.

Class sings the song with *so-fa* syllables, showing the meter with the arms.

Class sings the song with words, showing the meter with arms.

Several children may be called upon to step the rhythmic pattern as the class sings the entire song.

Class sings the song from the books.

Third Illustrative Lesson (p. 108)

Pony's Birthday

After the original by
Nellie Poorman

Finnish Folk Song

With spirit

1. Black - smith, black - smith, I've a gift to choose;
2. Har - ness mak - er, will you wait on me?

Make two pairs of lit - tle i - ron shoes! Shape them quick - ly,
Pret - ty har - ness I should like to see; Red and shin - y



there's no time to lose: To - day is po - ny's birth - day.
must the leath-er be: To - day is po - ny's birth - day.

Place the words on the blackboard under the staff.

Class phrases while the teacher sings. One child marks phrases.

Teacher sings, and the class finds "ones." Child writes the measure signature.

Teacher sings again, and child puts in measure bars, in the poem first and then on the staff.

Child steps the first phrase and writes the rhythmic pattern under the words.

Teacher sings the second phrase, and class compares rhythmic pattern of first and second phrases.

TEACHER. What words were on running tones? ["lit-tle iron"]

Child steps and writes rhythmic pattern of the second phrase. Teacher sings the third phrase.

TEACHER. What words are on running-tones? ["there's no time to"]

After listening to the next two phrases, pupils step and write the rhythmic patterns.

Teacher sings *do* and then sings the first tone, and class names it *mi*.

Teacher sings first phrase with *loo*, and class spells with *so-fa* syllables, the hands picturing the direction of the melody.

Teacher writes syllables above the staff as class sings.

Follow the same procedure for every phrase.

Class recognizes that the first and third phrases have the same tones.

Sing entire song with *so-fa* syllables.

Class locates *do* and then locates *la*, *do*, *mi*, *la* on an isolated staff.

Child writes the first phrase on the staff, and class acts as teacher to correct the errors.

All phrases are written by children.

Class sings entire song with *so-fa* syllables and with words, showing the measure with the hand.

One child or several children may step the rhythmic pattern while the class sings the song and shows the measure.

Class sings the song from the books.

Fourth Illustrative Lesson (p. 112)

After the original by
Louise Kessler

Midsummer's Night

Estonian Folk Tune



1. In the woods there is a mag - ic fern, Mag - ic fern, mag - ic fern,
2. Seek the mag - ic flow - er 'neath the moon, 'Neath the moon, 'neath the moon,



In the woods there is a mag - ic fern, Bloom - ing on Mid - sum - mer's Night.
Seek the mag - ic flow - er 'neath the moon, Long - est day in all the year.



Come, come, fol - low me, Danc - ing through the woods with glee!
Come, come, dance and sing! In the woods our voic - es ring.



Come, come, fol - low me! Soon the mag - ic fern we'll see.
Come, come, dance and sing! Joy to me the fern will bring.

Place the words on the blackboard under a staff.

Teacher sings and class phrases with arms.

Teacher sings and class finds "ones."

A pupil places measure signature and measure bars.

Teacher sings the first phrase, and class listens for the rhythmic pattern.

TEACHER. What words are on running tones? ["woods there is a"]

Class steps the rhythmic pattern of the first phrase. One pupil places the pattern under the words.

Teacher sings the second phrase, and one pupil describes the pattern thus:
"Two quarters, one half — two quarters, one half."

One pupil places the pattern under the words.

Teacher sings the third phrase, and class discovers that it has the same rhythmic pattern as the first phrase.

Teacher sings the fourth phrase, class steps the rhythmic pattern, and one pupil writes it under the words.

TEACHER. What word do you think is on the *do* pitch? ["night"]

Teacher sings the first phrase, and one child or the class sings it with *so-fa* syllables. One pupil writes the syllables over the staff.

Use the same procedure for each phrase.

The key signature is placed by the teacher, and the class locates the tonic chord, *do-mi-so-do*, on an isolated staff.

One pupil writes the first phrase on the staff over the proper words, another pupil the second phrase, etc.

The entire song is sung with *so-fa* syllables while the pupils are showing the meter.

The song is then sung with words while several children step the rhythmic pattern.

Class sings the song from the books.

ACTIVITY FOUR · MUSIC READING

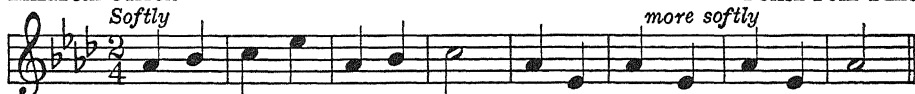
Objective. To gain an elementary degree of skill in translating music notation into music conceptions.

Illustrative Lesson · *My Radio* (p. 16)

My Radio

Elizabeth Garrett

Polish Folk Tune



1. I've a sing-ing ra-di-o; Ev-'ry song it seems to know.
2. It can find them in the air, Live-ly tunes from ev-'ry-where.

Books in the hands of the pupils.

Individual pupils read words to the first phrase in rhythm, showing the measure with the arms.

Use the same procedure for all phrases.

Class speaks words in rhythm several times, each time showing the meter with arms.

Class locates tonic chord from the key signature.

Teacher sounds *do*, and class sounds pitch of the first note of the song.

Class studies silently the tunes of the first phrase, picturing the melody with arms.

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One pupil sings the first phrase with *so-fa* syllables, showing the measure with arms.

Use the same procedure for the second phrase.

Class sings the entire song with *so-fa* syllables, showing the measure with arms.

Class sings the entire song with the words.

Several pupils are given the opportunity to step the rhythmic pattern while class sings entire song with words.

Illustrative Lesson · *Music Reading* (p. 115)

The Shower

M. Louise Baum

Cornelius Gurlitt

Lightly

1. Pit - ter pat - ter falls the mer - ry rain, Pit - ter pat - ter
 2. Pit - ter pat - ter, still the rain - drops run, Pit - ter pat - ter,

calls at ev - 'ry pane, Pit - ter pat - ter down the
 till their work is done; Scam - per now, for see, there

leaf - y lane, So light - ly the rain is danc - ing.
 comes the sun With man - y a sun - beam glanc - ing.

Books in the hands of pupils.

Individual pupils read the words to the first phrase in rhythm, showing the measure with arms. Use the same procedure for all phrases.

Class speaks words in rhythm several times, each time showing the meter with arms.

Class locates the tonic chord from the key signature.

Teacher sounds *do*, and class sounds the pitch of the first note of the song.

Class studies silently the tune of the first phrase, picturing the melody with hands.

One pupil sings the first phrase with *so-fa* syllables, showing the measure with the arm.

Use the same procedure for each phrase.

Class sings the entire song with *so-fa* syllables, showing the measure with arms.

Class sings the entire song with words, showing the measure with arms.

Several pupils are given the opportunity to step the rhythmic pattern while the class sings the song with words.

Illustrative Lesson · Music Reading (p. 126)

Winter Dream

Hope Ann Rhodes

With expression

Welsh Folk Tune



1. Buds and flow'rs will sleep Through the snow - y win - ter days,
2. Deep with - in their dream They will hear a blue-bird sing;



But their hearts will keep Hap - py thoughts of sum - mer ways.
Short the time will seem 'Till the com - ing of the spring.

Books in the hands of the pupils.

Class reads the words, phrase by phrase.

Individuals read the first line (two phrases) in rhythm, showing the measure with the arm.

Several pupils step the rhythmic pattern of the first line, while the class reads words in rhythm, showing measure with arms.

Class discovers that the rhythmic pattern of the second line is the same as the rhythmic pattern of the first line.

Several pupils step the rhythmic pattern to the entire song.

Class, observing the key signature, indicates tonic chord (*do-mi-so-do*) on staff.

Class observes silently the notation of the first line, showing the direction of the melody with the arms.

One pupil is given an opportunity to sing the first line with *so-fa* syllables, showing the measure with arm.

The direction of the melody of the first line and that of the second line are compared.

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Some child is given an opportunity to sing the second line with the *so-fa* syllables, at the same time showing the measure with arm.

Class sings the entire song with *so-fa* syllables, showing the measure with hands.

Class sings the song with words, showing the measure with arms.

Several pupils are given the opportunity to step the rhythmic pattern while the class sings the entire song with words.

ACTIVITY FIVE · CREATIVE MUSIC

Objectives.

1. *To give much opportunity for the creation of original melodies.*
2. *To develop power to record these musical creations.*

Illustrative Lesson

Write a short, original poem under the staff, dividing each word into its syllables.

NOTE. Pupils enjoy making their own poems to be set to music. This may be done as a separate project in school or at home. The teacher should be sure that the poem or poetic motive swings rhythmically and has rhythmic balance before the class attempts to set it to music.

Children study the poem quietly, and then scan it together, discovering on which words the accents should come.

After a second scanning, while showing the meter with the arm, the measure bars and meter signature may be placed by a pupil.

Next the class should decide which words or syllables need long tones and which need shorter tones. While the class scans again, one child steps the rhythmic pattern, and another child records it under the words, phrase by phrase.

Class decides whether this should be in a major or minor mode.

Class decides whether the tune of any phrase should be repeated.

Class thinks of a suitable tune to each phrase, writing syllables over the staff.

Class sings the entire song with the syllables, which are written over the staff.

Teacher decides on a keynote that will make the song fit into the child's vocal range, and places the key signature.

Pupils write the tune on the staff, with the aid of the rhythmic pattern written below the words and the syllables written above the staff.

Class sings the song from the staff.

NOTE. After listening to the song, pupils may make suggestions for changes which will make it more beautiful. All suggestions should be considered.

MONTHLY OUTLINE FOR *RHYTHMS AND RIMES*

First Month

ACTIVITY ONE · SONG SINGING

Art songs taught by rote

Night and Day (p. 9)

Uncle Frank (p. 12)

Young Mister Duck (p. 14)

ACTIVITY TWO · RHYTHMIC EXPERIENCE

1. *Phrasing*

Rote songs recommended for experience in giving physical response to phrasing. The obvious shape of the phrase in these songs brings an immediate response :

Flowers and Birds (p. 75)

Indian Lullaby (p. 76)

How Do You Do? (p. 10)

A Little Bird (p. 11)

Cradle Song (p. 13)

If All the World Were Paper (p. 15)

2. *Accent and meter*

Songs which the teacher sings for the pupils, to give them opportunity to discover accent and meter. These songs are not difficult ; and after the teacher has sung them two or three times the class should be able to sing them.

The Violin and Drum ($\frac{2}{4}$) (p. 33)

Rock-a-by ($\frac{3}{4}$) (p. 34)

Here and There ($\frac{3}{4}$) (p. 41). (Phrases beginning on unaccented beat.)

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PREPARATION FOR ACTIVITIES THREE AND FOUR

In the second grade a tonal vocabulary was developed through songs. See pages 58-67 of this book for aural vocabulary, and pages 81-87 for staff representation. These experiences should be reviewed in the first month of the third grade.

Second Month

ACTIVITY ONE · SONG SINGING

Art songs taught by rote

A Warning (p. 20)

Yo San (p. 26)

Halloween (p. 27)

On Columbus Day (p. 35)

ACTIVITY TWO · RHYTHMIC EXPERIENCE

1. *Phrasing*

Rote songs recommended for experience in giving physical response to phrasing.

The Sailor (p. 65)

The Miller of Arden (p. 98)

2. *Accent and meter*

Songs which the teacher sings for the pupils, to give them opportunity to discover accent and meter.

Learning to Drive ($\frac{4}{4}$) (p. 46)

The Harvest Festival ($\frac{4}{4}$) (p. 52). (Phrases beginning on unaccented beat.)

3. *Review. Rhythmic pattern*

Recording discoveries. (For procedure see page 78 of this book. Illustrative Lesson *The Cricket*.)

The Eskimo (p. 21). (Four identical phrase patterns.)

Here and There (p. 41). (Familiar song.)

A Little Bird (p. 11). (Rhythmic pattern containing eighth notes; familiar song.)

ACTIVITY THREE · TRANSLATING AURAL IMPRESSIONS INTO NOTATION

See Illustrative Lesson *October Days* (p. 16), p. 116 of this book. This procedure may be used in presenting all songs not marked "Rote" from page 16 through page 25 of *Rhythms and Rimes*.

ACTIVITY FOUR · MUSIC READING

See Illustrative Lesson *My Radio* (p. 16), p. 123 of this book.

NOTE. The ability of the class will determine whether or not it is wise to use the procedure described in Activity Four for the second month. Through the procedure described for Activity Three pupils gain power, and the procedure described for Activity Four is a measurement of the power of the class.

Third Month

ACTIVITY ONE · SONG SINGING

Art songs taught by rote

- Pay with a Smile (p. 31)
- A Sea Lullaby (p. 42)
- Laughing Ho, Ho! (p. 48)
- Thanksgiving (p. 42)

ACTIVITY TWO · RHYTHMIC EXPERIENCE

1. *Phrasing*

Rote songs recommended for experience in giving physical response to phrasing.

- The Rabbit (p. 157)
- Shadows (p. 162)
- The Telephone Call (p. 166). (Six phrases.)

2. *Recording meter and rhythmic patterns*

See Illustrative Lesson on pages 78-79 of this book.

- Cousin Michael (p. 85). (Rhythmic pattern containing eighth notes.)
- Wooden Shoe Dance (p. 99). (Rhythmic pattern containing eighth notes.)

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ACTIVITIES THREE AND FOUR

Any song material not marked "Rote" from page 28 to page 46.

See Illustrative Lessons *October Days*, p. 116 of this book, and *My Radio*, p. 123 of this book.

Fourth Month

ACTIVITY ONE · SONG SINGING

Christmas songs

- The Christmas Tree (p. 80)
- The First Christmas (p. 81)
- Merry Christmas (p. 82)
- Shepherds and the Star (p. 84)
- Christmas Carol (p. 86)
- Last Night (p. 87)
- Gifts (p. 88)

ACTIVITY TWO · RHYTHMIC EXPERIENCE

Recording meter and rhythmic pattern

See Illustrative Lesson on page 78 of this book.

- Song of the Violin (p. 101)
- Hop Sing Lee (p. 111). (All phrases built on the same rhythmic pattern.)
- Rabbit and the Hunter (p. 103). (Rhythmic pattern built of eighth, quarter, and half notes and half rests.)
- Sun in the Sky (p. 110). (Rhythmic pattern in which two eighth notes are used on one syllable.)

ACTIVITIES THREE AND FOUR

Any unfamiliar songs not marked "Rote" from page 50 to page 79.

Fifth Month

ACTIVITY ONE · SONG SINGING

Rote songs

- Names (p. 53)
- The Whistling Boy (p. 54)
- Call of the Sea (p. 60)
- Jolly Little Eskimo (p. 71)
- Chinese Evening Song (p. 90)

ACTIVITY TWO · RHYTHMIC EXPERIENCE

Experiences of Activity Two are absorbed in Activities Three and Four.

ACTIVITIES THREE AND FOUR

Any unfamiliar song material not marked "Rote" from page 89 to page 103. See Illustrative Lessons *Song of the Violin*, p. 118, and *Pancakes*, p. 119, of this book.

Sixth Month

ACTIVITY ONE · SONG SINGING

Rote songs

A Song of the Flag (p. 47)
Washington and Lincoln (p. 105)
Dancing in the Woods (p. 109)
Sun in the Sky (p. 110)

ACTIVITIES THREE AND FOUR

Any unfamiliar songs not marked "Rote" from page 104 to page 120. See Illustrative Lessons *Pony's Birthday*, p. 120, and *Midsummer's Night*, p. 122, of this book.
See Illustrative Lesson *The Shower*, p. 124 of this book.

Seventh Month

ACTIVITY ONE · SONG SINGING

Game of Flowers (p. 114)
Indians (p. 116)
Oopsy Daisy Oh! (p. 120)
Up and Down the Hill (p. 130)
Prayer (p. 122)

ACTIVITIES THREE AND FOUR

Any unfamiliar songs not marked "Rote" from page 120 to page 131. See Illustrative Lesson *Winter Dream*, p. 125 of this book.

ACTIVITY FIVE · CREATIVE MUSIC

See procedure described on page 126 of this book.

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Eighth Month

ACTIVITY ONE · SONG SINGING

Dancing Wind (p. 135)
Down the Stream (p. 136)
Tree Town (p. 139)
The Girl and the Cat (p. 143)

ACTIVITIES THREE AND FOUR

Any unfamiliar songs not marked "Rote" from page 132 to page 145.

ACTIVITY FIVE · CREATIVE MUSIC

See procedure on page 126 of this book.

Ninth and Tenth Months

ACTIVITY ONE · SONG SINGING

Daisies (p. 143)
Nine Red Horsemen (p. 144)
Cheerio (p. 153)
The Wind (p. 155)
Merry-go-round (p. 156)
Swimming (p. 170)

ACTIVITIES THREE AND FOUR

Any unfamiliar songs not marked "Rote" from page 131 to page 171.

ACTIVITY FIVE · CREATIVE MUSIC

See procedure on page 126 of this book.

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